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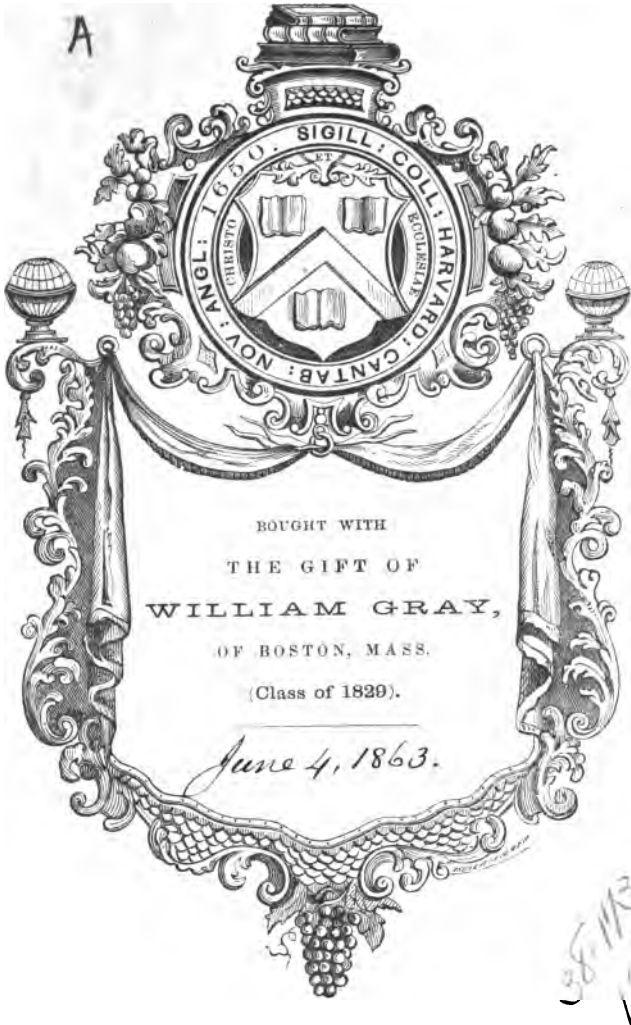
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A VIEW OF THE

EARLY PARISIAN GREEK PRESS.

A VIEW OF THE EARLY PARISIAN GREEK PRESS;

INCLUDING THE LIVES OF THE STEPHANI;
NOTICES OF OTHER CONTEMPORARY
GREEK PRINTERS OF PARIS;

And various particulars of the Literary and Ecclesiastical History of their Times.

VOLUME THE SECOND.



℄ OXFORD M.DCCC.XXXIII.

EDITED BY E. GRESWELL, B. D.

Printed by S. Collingwood, Printer to the University.

FOR D. A. TALBOYS.

B5306.1.8
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FRANCISCUS STEPHANUS, or Francis Estienne, first of that name, was one of the three sons of the first Henry Estienne, and an elder brother of Robert. He was a "libraire juré" of the university of Paris, and is supposed to have rendered himself conspicuous as a typographer about the year 1537; at which period he occupied the premises "in clauso Brunello, sub scuto Fran-"ciæ," which had formerly been the residence of his father.

The insigne, or mark, peculiar to Francis Estienne, is a TRIPOS, placed upon a pedestal. From the tripos, or vase, issues a VINE SHOOT. Underneath is represented a closed BOOK, on which the tripos stands; and on a base, or pedestal, beneath the whole, these words frequently appear inscribed: "πλέον ἐλαίου ἢ οἴνου: Plus olei quam vini."

Sometimes is found the addition of the following distich and adage:

Τὸ ῥόδον ἀκμάζει βαιὸν χρόνον· ἢν δὲ παρέλθῃ,
Ζητῶν εὑρήσεις οὐ ῥόδον, ἀλλὰ βάτον.

Transient the rose's bloom! when past and gone,
Seek you the flower?—you'll find the bush alone.

Πάντων δυσχερέστατον τὸ πᾶσιν ἀρέσκειν.

Of all things, the most difficult is to please every body.

Sometimes after the example of Henry Estienne his father, he exhibited the arms of the university: "scuta, &c. binis hominum iconibus cincta, "superscriptis vocibus PLVS OLEI dextrorsum, "QVAM VINI sinistrorsum, subscriptisque literis "F. S." (*Maittaire.*)

He seems to have been in some measure professionally connected with his stepfather, Simon de Colines: as their names are in some books found in concert, with the mark of Colinæus. He frequently employed the press of Francis Girault. Maittaire doubts whether he exercised the typographical profession beyond the year 1547.

No impressions by this Francis Estienne, executed entirely in the Greek language, are met with, excepting:

1. His Psalter of the year 1542. The title of this remarkable book is thus given by Maittaire:

Psalterium cum aliis hymnis Biblicis, Græce: τοῦ προτέρου ἀμολυντότερον, (which seems to imply a former edition,) ***ap. Franciscum Stephanum,*** 12mo. This impression has the "Psalmorum titu-" li," and initials of every verse printed "en lettres "rouges." Maittaire considers it as a reimpression of the "Psalterium" of Wolphius Cephala.

2. His "Horæ Virginis," anni 1543: thus more fully intitled: ***Horæ in laudem beatissimæ Virginis Mariæ, Græce, secundum consuetudinem Romanæ Ecclesiæ; ap. Franciscum Stephanum,*** 4to. It is decorated with rubrics (lettres rouges) like the preceding. The latter of these two Greek impressions contains "Græca Aldi ad studiosos "brevis compellatio:" the former, "Joannis Leoni-" ci (Λεοντονίκου) præfatiuncula, in qua Wolphii Ce-" phalæi Typographi industria laudatur." (*Maittaire.*)

The other impressions by this typographer, being comparatively very few, are those which follow.

1537. ***Vinetum,*** 8vo. 1538. ***De recta Latini sermonis pronuntiatione,*** 8vo; ***Caroli Stephani Sylva, Frutetum, Collis,*** 8vo; ***Terentius, cum argumentis, ex Donato,*** 4to. 1541. ***Terentii Andria: Simon Colinæus & Francisc. Steph.*** 4to. 1542. ***Caroli Stephani Arbustum, Fonticulus, Spinetum,*** 8vo; ***Methodus Confessionaria, S. Colin. & Fr. Steph.*** 4to. 1543. ***Car. Stephani***

Pratum, Lacus, Arundinetum: S. Col. & Fr. Steph. 8vo.; ***Probæ Falconiæ Centones,*** 8vo. 1547. ***Terentii Andria, interpretatione facilior effecta,*** 8vo.

The impressions of Francis Estienne the elder, both in the Roman and Italic character, are in the opinion of Maittaire, pleasingly executed, generally accurate, and now seldom met with.

CAROLUS STEPHANUS, or Charles Estienne, was the brother of Robert and of Francis last mentioned. Ricciolius says, that he had begun to attract public notice by his learning and talents, so early as in the year 1520. He became preceptor of Antoine, son of Lazare de Bayf; and attended the latter in an embassy to Germany in 1540. The work of Lazare de Bayf, "De Re Navali," &c. was epitomized by Charles Estienne. This "Compendium" became the occasion of a quarrel with Doletus; to whose violent invectives he thought it not proper to reply. In his preface to the learned treatise of Bayfius, he asserts that the figures of ships, vestments, and vases, which were engraved for the original work, were actually copied from most ancient and undoubted monuments of antiquity, then extant, and especially from specimens of ancient sculpture which were to be seen at Rome. Charles Estienne him-

self travelled much, particularly in Italy. At Venice he formed an intimacy with Paulus Manutius. He was a great admirer of the remains of ancient art, and took a singular pleasure in antiquarian researches.

He afterwards turned his thoughts and studies to medical science; which he professed at Paris with reputation. In this quality of a physician, he is thus honourably mentioned by Buchanan, in his elegy on the gout:

> Sæpe mihi medicas Groscollius explicat herbas,
> Et spe languentem consilioque juvat.
> Sæpe mihi Stephani solertia provida Carli
> Ad mala præsentem tristia portat opem.

On subjects connected with the medical profession, he produced several considerable works, viz.

De Dissectione partium Corporis humani, libri III. fol. ap. Simon. Colinæum, 1550. Riverius, a skilful surgeon of that period, furnished the designs of the engravings which are found in this work. The work itself, almost from the year 1539, to the time of its appearance, was interrupted by a process of law, which occasioned the suppression of it for some years. In the mean time a few copies found their way abroad, especially into Germany; and the figures and anatomical plates were pirated.

Libellus de re Hortensi, recognitus & auctus,

1536—1545. *R. Steph.* Charles's works on horticulture, &c. comprising the Hortus, Seminarium, Vinetum, Pratum, Lacus, Arundinetum, Sylva, and other tracts, appeared together, under the general title of *Prædium Rusticum*, from the author's own press, *Lutetiæ*, 1554, 8vo. Maittaire thinks these tracts exhibit great erudition, and an extensive acquaintance with the ancient writers on natural history, as well as with those of his own times. The "Prædium Rusticum" was translated with augmentations, into the French language, by Charles Estienne himself, assisted by his son in law Jean Liebault, under the title of "L'Agriculture, ou Maison Rustique." Various editions of this work appeared both from the presses of French and of foreign printers. Maittaire says there is an Italian translation, intitled "Casa di Villa, di Carlo Stefano." 4to. It appeared in English, 4to. and fol. under the title of "the Country Farm," by Gervaise Markham. It was also translated into German, and printed at Strasburg, 1579, and 1588, fol.

He composed a paraphrase in the French language of the "Veterinaria" of Vegetius; and a particular description of every kind of birds of prey, entitled *De accipitrariis avibus liber.* The celebrated naturalist, Pierre Belon, received great assistance from him in his work on Water Fowls; which was printed by Carolus Stephanus him-

self, under the title, *Petri Bellonii Cenomani de Aquatilibus, libri II. cum iconibus,* fol. oblong. 1553. Probably the like remark will apply to *La nature & diversité des poissons, avec leur portraits, par P. Belon du Mans,* 8vo. which he also printed *anno* 1555.

Besides these works connected with his profession as a physician and naturalist, Charles Estienne composed several of a miscellaneous description; and others for the promotion of critical and grammatical studies, and the advancement of general learning. Of his lighter productions we may mention, his *Abregé de l'histoire des Vicomtes & Ducs de Milan, extraict en partie du livre de P. Jovius,* printed by himself at Paris, 4to. 1552, with portraits. *Discours des histoires de Lorrain & de Flandre,* 4to. printed by himself, 1552. *Les Voyages de plusieurs endroits de France, en forme d'Itineraires; et les Fleuves du royaume de France,* 4to. by himself, 1552, and again, augmented, 1553, 8vo: *XXV Paradoxes,* a Lyon, 1553. These paradoxes are said to be an imitation, and almost a translation of those of Ortensio Landi. *La Comedie des Abusés,* Par. 1540. This is a translation of an Italian comedy, entitled "Gli Ingannati."

His critical works of a more arduous and important kind are,

1. *Dictionarium Latino-Gallicum,* fol. *ex Offi-*

cina sua, 1552, *et plurimum adauctum*, fol. 1561. Dr. White Kennett, in his life of Mr. Somner, speaking of the plagiarisms of various authors, makes the following remark with relation to this dictionary. "Nothing has been more familiar than "to hear that Holyoak borrowed most from Ri- "der, and he from Eliot, and so on. But I will "give you one instance which I have more lately "observed. Tho. Cooper's 'Thesaurus Linguæ "Romanæ,' &c. first publisht, London, 1565, "greatly raised the reputation of that writer, and "is said to have prefer'd him to his great sta- "tion in the church. Yet this mighty work is "very little more than a pure transcript of the "'Dictionarium Latino-Gallicum,' by Charles Ste- "phens at Paris, 1553. I have collated them in "most parts, and find them literally the same in "allmost all words, and the direct order of them, "and in every classic phrase, with this only differ- "ence, that those phrases are rendered in French "by Stephens, and in English by Cooper: whose "disingenuity is much the greater, because in "his preface and Dedication he mentions the *Bib-* "*liothece* of sir Tho. Eliot, and the *Thesaurus* of "Rob. Stephens, but speaks not a word of this other "*Dictionary of Charles Stephens*, which was the "copy (I assure you) that he transcribed *verba-* "*tim.*" *Dr. White Kennett's Life of William Somner, addressed to Mr. Brome, Oxford*, 1693, 8vo.

2. *Dictionarium Latino-Græcum*, 4to; *ex officina sua*, 1554.

3. *Linguæ Latinæ cum Græca collatio ex Prisciano & probatissimis quibusque authoribus*, 8vo; *ibid.* 1554.

4. *Thesaurus Ciceronis*, fol. *ibid.* 1557.

5. *Dictionarium Poeticum, quod vulgo inscribitur Elucidarius Carminum;* last printed by himself, *multo quam antehac emendatius*, 8vo, 1559. This work is better known to our times under the title, "Dictionarium Historicum, Geo-"graphicum, Poeticum; authore Carolo Stepha-"no." It was revised and improved by "Ni-"colas Lloydius, coll. Wadham. in acad. Oxon. "socius;" and printed Oxon. 1670, *& variis annis*. It is a very elaborate and useful work, and evidently the source from which the most popular modern dictionaries of the same kind have been extracted.

Thus we see that Charles Estienne, as a man of erudition and an author, evinced himself not inferior to the other eminent members of his family. All his critical works of an elementary nature I shall not particularise. Maittaire however, (in his *Annales Typogr.*) has distinguished one of them, written with a special view to the advantage of his nephew Henry Estienne, in his early studies. This is, *De natura nominum, anni* 1540, abridged from Priscian, and drawn up in the

form of a lively and familiar dialogue. From one passage of this book, Maittaire infers the author's love and cultivation of music as a recreation. "Sed "quid aliud me facere suades per hanc aeris pa- "rum benigni intemperiem? Me vetant egredi "copiosi imbres. Obstat immensa luti colluvies, "qua nostra Lutetia per hyemem semper est lu- "tulenta. Præterea testudinem commodatò a me "petiit amicus quidam meam, qua solebam per "otium nonnunquam animum oblectare. Itaque "duobus spatiis tribusve per cubiculum factis a "prandio, cum aliud deesset quod agerem, hic tan- "tisper nugor cum Galeno meo, dum aut consi- "dat aer, aut imbres defluant." He thought it a religious duty (adds Maittaire) never to deviate from Galen, who was his oracle. From the same little work he cites the following prefatory dialogue, which may serve as a further specimen of the easy Latinity of the author.

CAROLUS. HENRICUS.

"C. Ehodum Henricule, quo properas? H. Ad "te: sed imprudens præterieram domum. C. "Debuisti a vicinis percontari. H. Statueram "ex Fernelio: nam mihi dictum est te in ejus "viciniam commigrasse. C. Et meo Henriculo no- "tus est Fernelius? H. Mihi vero cur non, æque "ac tibi? C. At unde hæc familiaritas? H. Ex "avi mei domo, cum illic Fernelius curaret libros

" suos excudi: tum enim ego paulo adhuc junior, " illuc animi causa secedens, memini multoties ab " eo bellaria accepisse. Nunc quemadmodum eru- " ditissimi viri crevit apud omnes authoritas, una " etiam cum ætate crevit erga eum nostra benevo- " lentia. C. O quam factum bene! Nunquam te " pœnitebit eruditorum consortium: atque utinam " hoc desiderium perpetuo accendatur, nec un- " quam nisi cum ætate intereat. Sed quid in " transpontana? H. Quod solebat cum illic esses: " editur, bibitur, luditur. C. Præterea nihil? " H. Imo etiam datur opera literis, sed aliquanto " ignavior. C. A te fortassis: nam alieni laboris " censorem esse, perquam est difficillimum. H. Ita " aiunt; sed id dicebam, quod studiosorum bona pars " negotiis potius mihi videretur quam otiis indul- " gere. C. Quid ita? H. Rogas? propter bel- " lorum impetus ac procellas, quæ tempestas (ut " scis) Musis est inimicissima. C. At nunc cessa- " bitur in decennium ut audis. Itaque liberior erit " posthac Musarum quies. H. Sane liberior, modo " ne novæ perfringantur induciæ." A suspension of arms for ten years had been agreed upon between the emperor Charles V. and Francis I. in the year 1538.

At length Charles Estienne betook himself to the hereditary occupation of typographer. His earliest impression appeared, as Maittaire believes, in the year 1544: none afterwards till 1551; none

beyond 1561. On account of his great personal merit and erudition, he was also decorated with the title of "Typographus Regius;" and with that designation his impressions are distinguished *ab anno* 1551, *ad ann.* 1561. His earlier impressions exhibit the device adopted by Robert, which afterwards became common to the family, viz. "Oliva cum ramo defracto," &c. Officially he used (though not always) the device which was peculiar to the Typographi Regii: "Thyrsus cum "ramo," &c. and sometimes he neglected the use of the mark entirely.

I have met only with two entirely Greek impressions, which exhibit the name of Carolus Stephanus: the first is *anni* 1551, *Appiani Alexandrini Romanarum Historiarum libri quinque, Græce,* fol. *Lutetiæ, typis regiis.* This is a fine volume, corresponding in appearance and beauty with the most attractive productions of Robert Estienne's press. Maittaire indeed cites from the "Epistola H. Stephani," prefixed to his Appian of 1592, a notification, that though the title of the edition now under our consideration bears the name of Carolus Stephanus, as its printer, it was really the fruit of the joint labours of his father Robert, and his uncle Charles. The second of these Greek impressions belongs to the year 1554; and is intitled, *Dionysii Halicarnassei responsio ad Cn. Pompeii epistolam, in qua ille de repre-*

henso ab eo Platonis stylo conquerebatur. Ejusdem ad Ammæum epistola, & alia, Græce, 8vo; a very rare and beautiful little volume, in the smallest royal Greek character. Herein Carolus Steph. denominates himself, "Typographus Re-" gius," yet uses the family mark.

He also signalised himself as a printer of oriental works, by the following impressions:

1554. *Compendium Michlol, authore Rodolpho Bayno Cantabrigiense, & sanctæ linguæ professore Regio Lutetiæ Parisior.* 4to. This author, as Bale says, was a native of the county of York; who having acquired great reputation as a linguist, whilst a member of St. John's college in Cambridge, became professor at Paris of the holy tongue. Two satirical epigrams of his, recorded by Bayle, shew him to have been an advocate of the reformed opinions. (*Scriptores Illustr.* p. 727. vol. I.) *Institutiones Linguæ Syriacæ, Assyriacæ, atque Thalmudicæ, una cum Æthiopicæ atque Arabicæ collatione, Angelo Caninio Anglarensi authore,* 4to. 1556. *Pagnini Institutionum Hebraicarum abbreviatio,* 4to; *Tabula in Grammaticam Hebræam, auctore N. Clenardo,* 4to; *Genesis, Hebraice,* 4to. 1559. *Alphabetum Hebraicum,* 8vo.

As a printer of Latin classical works, he deserves honourable mention for, *Ciceronis Opera omnia,* in four volumes, fol.; the parts exhibiting

different dates, from 1551, to 1555, inclusive. Almeloveen pretends he renewed this impression *anno* 1558, which I think doubtful. Several of the detached works of Cicero will be found also, amongst the impressions which I intend finally to enumerate.

The following, both for its rarity and beauty, deserves to be distinctly specified: *Petri Bunelli familiares altquot epistolæ, in adolescentulorum Ciceronis studiosorum gratiam. Lutetiæ, cura et diligentia Caroli Stephani*, 1551, 8vo, *cum priv. regis.* Petrus Bunellus was a native of Thoulouse, where his bust is said to be still shewn in the Hotel de Ville. He studied in Italy, cultivated the friendship of Julius Camillus, Lazarus Bonamicus, Jacobus Sadoletus, and other eminent scholars; and resided at Venice with Paulus Manutius four years. The last mentioned, himself one of the most zealous and distinguished of the Ciceronian school, acknowledges Bunellus as his monitor and preceptor in the art of Latin composition: " Ego ab illo maximum habebam benefici-
" um, quod me cum Politianis & Erasmis nescio
" quibus misere errantem in hanc recte scribendi
" viam primus induxerat." (See an epist. of P. Manutius, cited by C. Steph. in his prefatory memoir of Bunellus: *editio supradicta.*) France therefore had reason to be proud of a native scholar, who could thus dispute the palm of Latin composition

with the most skilful of any country. It was on this ground, that Charles Estienne consigned the "Epistolæ Bunelli" to his own press; and took care that the beauty of the impression should correspond with the elegance of the Latinity. Bunellus was attached to several French embassies to Venice, in which Lazare de Baif and George de Selve were under Francis I. successively employed. Afterwards attending the children of the president du Fane into Italy, in capacity of their preceptor, he died of a fever at Turin, in 1546. P. Manutius describes him as a person of great simplicity, ingenuousness, and integrity: though suspected of a leaning to the reformed opinions: "Satis scio "fuisse qui illum depravatæ religionis nomine in "crimen vocaverint, quorum vitam si cum Bunelli "vita comparares, Socratem diceres iniquorum "conspiratione circumventum," &c. (*Epistolæ, ut supra.*) His letters are addressed to various persons of distinction: and some have the date of 1541.

The productions of Charles Estienne's press, exclusive of those which I have already enumerated, are thus recapitulated by Maittaire.

1544. *Plutarque de la honte vicieuse, par Fr. le Grand,* 8vo. 1551. *Clenardi Institutiones Linguæ Græcæ,* 8vo; *Apologia cujusdam, qua Cæsariani Regem Christianiss. arma & auxilia Turcica evocasse vociferantes calumniæ argu-*

untur, 4to. 1552. *Eadem, Gallice*, 4to; *Apologia eadem*, 8vo; *J. Valverdi de animi & corporis sanitate libellus*, 8vo. 1553. *Barthelemy de Salignac Histoire du siege de Mets en* 1552, 4to; *Traicté de la guerre de Malte, &c. par de Villegagnon*, 4to; *Idem, Latine*, 4to; *Epistola Regis Christianiss. ad ampliss. sacri Imperii ordines*, 4to; *Le Prince de Machiavel, trad. par Guil. Cappel*, 4to; *Cicero de oratore, cum commentariis Audomari Talæi*, 4to; *Ciceronis in Catilinam orationes, cum prælectionibus Petri Rami*, 4to; *Novum Testamentum*, 8vo; *Idem*, 12mo. 1554. *Junii Rabirii Hastarum & Auctionum origo, ratio, solemnia*, 4to; *B. de Salignac Missives, &c. contenant le voyage du Roy Henry II. au Pais-bas*, 4to; *De Latinis & Græcis nominibus arborum fruticum, herbarum, piscium, & avium liber; ex Aristotele, Theophrasto, Galeno*, (&c.) *cum Gallica eorum appellatione*, 8vo. This is an original and learned work. *J. Bacchanellus de consensione Medicorum in curandis morbis, et in cognoscendis simplicibus*, 12mo. 1555. *Ciceronis Epistolarum familiar. liber secundus, Lat. Gall.* 8vo; *Godofredi Proverbia*, 8vo; *La maniére à decliner les noms & les verbes*, 8vo. 1557. *De diversis regulis Juris antiqui*, 8vo. 1558. *Rudimenta prima Latinæ grammaticæ, per Pelisson*, 8vo. 1559, *Contextus universæ Grammaticæ Despau-*

terianæ, per eundem, 8vo; *Rudimenta Latino-Gallica cum accentibus,* 8vo; *Placitorum summæ apud Gallos curiæ Libri XII. per Joannem Lucium,* fol.

Menage (*anti-Baillet,* cap. 59.) charges the subject of this memoir with great moroseness and irritability of temper; and founds the charge on a letter of Maumontius, or "De Maumont," to Julius Scaliger, (*inter Scaligeri epistolas*). A letter of one individual to another, evidently written *ad captandam gratiam,* must not be allowed to influence our conviction. This verbose epistle is given at length by Maittaire; (*Vit. Stephanor.* p. 179.) but the substance of it may be comprised in a few words.

De Maumont was employed to treat with Charles Estienne about the impression of Scaliger's "Artis "Poeticæ Tractatio." In this epistle he relates the particulars of the interview; and pretends "that he found our typographer 'plus justo po-"tus:' and that at the mention of the business he "broke out into a violent rage, which was ridi-"culously evinced by the most extravagant ges-"ticulations."

A typographer may be angry occasionally, without any permanent imputation upon his morals or character. Scaliger appears to have given our printer just cause of offence, by a breach of promise and by ill usage. He had promised to employ

him in the impression and sale of all his works; and afterwards committed to Vascosan, and others of the profession, such of them as were likely to prove most saleable and lucrative. To Charles Estienne he left those, which on account of their subjects or execution, promised neither popularity nor advantage. Under these circumstances, he returned Scaliger's manuscript with expressions of indignation.

" Narrabo omnem fabulam," (says Maumontius in his letter to Scaliger,) " ut habeas quem perpe- " tuo ridere possis," (meaning our printer,) " atque " etiam effundere, (fortasse effundare) in risum " Σαρδώνιον." De Maumont, in this unfortunate mention of the " Risus Sardonicus," seems through ignorance, to reverse the intended order of things; throwing the ridicule upon Scaliger, and giving the triumph to our typographer. Erasmus would have taught him that such a laugh was by no means one of gratification. I shall take the liberty of mentioning here, that the celebrated French scholar and critic, Joannes Passeratius, has in an admirable epigram, more classically and correctly illustrated the force and meaning of this adage:

Lux mea longinquas cum digrederetur ad oras,
Cogerer & magna parte carere mei,
Non tenui RISUM! res nonne simillima monstri?
Quisnam hominis mœsti signa fuisse putet?

Sed tamen ut lacrymæ rebus plerumque secundis,
 Lætitia mentem concutiente cadunt:
Sic mihi, dum nimio turbantur pectora luctu,
 Improbus invito risus in ore fuit.
Sic quoque Sardois qui non sibi temperat herbis,
 Ridet: at hoc ipso tempore vita fugit.

When late to rove in foreign climes my fair
Left me forlorn, a victim to despair,
I LAUGH'D—strange sign of sorrow! and in vain
I strove the untimely impulse to restrain!
But, as when sudden joys our hopes befriend,
From their full source the gushing tears descend;
So, when my breaking heart with grief was torn,
The laugh, the impious laugh! was not forborne.
Thus he that to his lips the herb applies
Of Sardo—laughs—but laughs convuls'd, and dies.

Two incidental particulars are communicated in the letter of De Maumont: namely, that Charles Estienne complained that his "Thesaurus in Cice-"ronem," though the subject was then popular, and the work unquestionably useful, brought no profit: and that he had been accused of great inhumanity towards his nephews: "Virum malum "paulo ante noveram, nam mihi fuerat narratum "eum erga nepotes, fratris filios, impie atque in-"humaniter se gessisse." If this charge is worthy of any notice, we may state, in opposition to it, the answer of Maittaire; who thinks that such asperity might be affected from prudential mo-

tives; and that he might not be thought a secret partaker in Robert's and his children's heterodoxy. " Forsan nepotibus nimium favere non ausus est, " ne id sibi invidiam, ob fratris fugam mutatam- " que religionem, pareret."

CHAPTER XVIII.

SERIES OF GREEK IMPRESSIONS CONTINUED FROM CHAPTER V.—OTHER GREEK PRINTERS—THOMAS RICHARD—MICHAEL FEZANDAT—BENEDICT PREVOST—GULIELMUS MOREL—MARTIN LE JEUNE—SEBASTIEN NIVELLE—ADRIANUS TURNEBUS—ANDREAS WECHEL—1544-1560.

HAVING carried our account of the typographical operations of Robert Estienne, not only through the whole period during which he discharged the office of Typographus Regius, but also to the time of his decease; and noticed those also of his learned brothers, Francis and Charles; we may now turn our attention again to the minor performances of contemporary Parisian printers, as far as respects Greek impressions. To revert then to the year

1544. I find of this date from the press of Christianus Wechel, *Aphthonii progymnasmata, Gr.* 4to; *Aristotelis de cœlo liber primus, Gr.* 4to; *Herodoti Clio & Euterpe, Gr.* 4to; *Aristophanis Comœdia, Concionantes, Gr.* 4to; *Erotemata Chrysoloræ,* (with other grammatical extracts from Chalcondyles and Gaza,) *Gr.* 4to; *Gregorii Na-*

zianzeni in Julianum invectiva prior, Gr. 4to; *Ejusdem Tragœdia, Christus patiens, Gr.* 8vo. From the press of Joan. Ludovicus Tiletanus: *Luciani dialogi deorum, Gr.* 4to; *Ejusdem dialogi marini, Gr.* 4to. The following from that of Jacobus Bogardus: *Hesiodi Theogonia & scutum Herculis, Gr.* 4to; *Platonis* πολιτεία, *Gr.* 4to; *Ejusdem Epistolæ, Gr. & Lat.* 4to; *Ejusdem Apologia Socratis, Gr.* 4to; *Xenophontis Œconomicus, Gr.* 4to; *Plutarchus de placitis Philosophorum, cum Budæi interpretatione,* 4to; *Ciceronis Cato & Somnium Scipionis, Græce, ex traductione Theodori Gazæ,* 8vo; *Jani Lascaris Rhyndaceni Epigrammata, Gr. Lat.* 4to. Alsò impressions by printers not named: *Hippocrates de jurejurando, de veteri medicina, &c. Gr. Lat. interprete Gorræo,* 4to; and *Joannes Varennius de dialectis Græcis,* 8vo.

1545. *Ptolemæi Geographia, Gr.* 4to. *Christ. Wechel; Sophoclis Ajax, Gr.* 8vo. *idem; Hippocrates de genitura, &c. Gr. Lat.* 4to. *Michael Vascosan; Pselli Arithmetices compendium, Gr. Lat.* 8vo. *Joan. Ludovicus Tiletanus; Euripidis Medea, Gr. cum scholiis Gr.* 4to. *idem; Ejusd. Hecuba, Gr. cum schol. Gr.* 4to. *idem; Psalterium, Gr. Lat. cum argumentis & calendariis,* 16mo. *Carola Guillard;* a pleasing little volume, before mentioned. *Pselli syntagma in qua-*

tuor mathematicas disciplinas, Gr. 4to. *Jacobus Bogardus; Scholia Græca in Aristophanis Thesmophoriazusas, ab Ægidio Bardio edita, inscripta Francisco I. Gall. regi, Parisiis,* 8vo. (*Fabr.*); *Hippocratis aphorismi, cum comm. Gr. Lat.* 8vo. (*Ask.*); *Jo. Chæradami Lexicopater etymon. Gr. Lat.* fol. (*Fabr.*)

1546. *Aristophanis Comœdiæ, Græce,* 4to. *Chr. Wechel; Ptolemæi Geographiæ libri VIII. Gr.* 4to. *idem; Galenus de elementis, de opt. corporis constitutione, de bono habitu, de atra bile, Gr.* fol., *idem; Demosthenis contra Philippum orationes, Gr.* 4to. *Jac. Bogard.*

1547. *Xenophontis Hieron. Gr.* 4to. *Christ. Wechel; Plutarchus de institutione liberorum, Gr.* 4to. *idem; Galeni sermo adhortatorius ad artes, &c. Gr. Lat.* 4to. *idem; Porphyrii Isagoge, Gr.* 4to. *idem; Chrysoloræ institutiones Grammaticæ: accedit libellus de verbis anomalis, Gr.* 4to. *idem; Plutarchi convivium sapientum Gr.* 4to. *Mich. Vascosan; Lycophron, Græce,* 8vo. *Jac. Bogard.* (*Fabr.*)

1548. *Platonis Epistolæ, Gr.* 4to. *Christ. Wechel; Ejusdem Politica, Gr.* 4to. *idem; Hippocrates de natura hominis, Gr.* 4to. *idem; Luciani marini dialogi XV. Gr.* 4to. *idem; Ejus-*

dem Timon, Gr. 4to. *idem; Ejusdem patriæ encomium & Cupido, Gr.* 4to. *idem; Ori Apollinis Hieroglyphica, Græce & Latine seorsim,* 4to. *idem; Hermogenes de methodo gravitatis, Gr.* 4to. *idem; Musæi opusculum de Herone & Leandro, &c. Gr.* 4to. *idem; Aristoteles de Republica, interprete J. G. Sepulveda, Gr. Lat.* 4to. *Mich. Vascosan.* A copy of this most beautiful volume (as it is termed) in rich old morocco binding in compartments, Grollier pattern, I have observed inserted in a modern London catalogue, at the extraordinary price of ten guineas. *Georgii Diaconi, & Geo. Pachymeræ epitome Aristotelis Logicæ, Gr. Lat.* 8vo. *Vascosan; Aristotelis Politica, Gr. Lat.* 4to. *idem; Thucydidis liber primus, Græce, idem; Ciceronis prima ad Lentulum epistola, cum Græca Theodori versione,* 4to. *apud Thomam Richard.*

This is one of a few instances of the name of THOMAS RICHARD, as a Greek printer. He was probably a descendant of Jean Richard, who is mentioned as a Parisian printer of the preceding century. There were others of the name at various periods; of whom, Guillaume Richard practised the art *circa* 1533, his mark being "une "POULE," with the words "in pingui Gallina."

A beautiful impression of *Horæ in laudem B. virginis Mariæ, secundum consuetudinem Romanam, Gr. Lat.* 16mo. *ex officina Michaelis Fe-*

zandat, denotes the appearance of another Greek typographer in this year 1548. This impression of the "Horæ," &c. is executed "en rouge & "noir," and ornamented with wood cuts elegantly designed. FEZANDAT had the reputation of a skilful printer, but works exhibiting his name are few. His impressions generally bear as a mark the VIPER which settled on the hand of St. Paul, with the words: "Si Deus pro nobis, quis contra "nos;" which afterwards became the distinction of Michael Sonnius.

1549. *Platonis Hipparchus, Amatores, & Theages, Gr.* 4to. *Christianus Wechel; Luciani Tyrannicida, Gr.* 4to. *idem; Luciani dialogi mortuorum, Gr.* 4to. *idem; Luciani Menippus, Gr.* 4to. *idem; Luciani Charon, Gr.* 4to. *idem; Aristophanis Plutus, Gr. Lat. per Girardum,* 4to. *idem; Aristoteles de anima, Gr.* 4to. *idem; Dionis Chrysostomi "non temere credendum," &c. & Plutarchi Opusc. "quod docenda sit virtus," Gr.* 4to. *idem; Aristotelis vel Theophrasti libellus de coloribus, Gr. Lat.* 8vo. *Michael Vascosan; Aristotelis Rhetorica, Gr. cum interpretatione Lat. H. Barbari,* 8vo. *idem; Callimachi Hymni, cum scholiis, Gr.* 4to. *idem; Oppiani Cynegetica, Gr.* 4to. *idem; Nicandri Alexipharmaca, Gr. Lat.* 8vo. *idem; Gregorii Nazianzeni Orationes II. in natalem nostri Servatoris; & in*

festo Epiphaniæ, Gr. idem; Novum Testamentum, Gr. 16mo. *Dupuis* and *Fezandat; Nov. Test. Gr.* 16mo. *Benedictus Prævotius; Dioscoridis libri VIII. Gr. Lat.* folio, *idem; Æsopi & Gabriæ Fabulæ, Homeri Batrachomyomachia, Musæus de Herone & Leandro, Agapetus, Hippocratis jusjurandum, Gr. Lat. Galeomyomachia, Gr.* 12mo. *idem; Nov. Testamentum, Gr. Lat. ap. Granjon.* I find no other Greek impression of this period with the name of Granjon. The mark of his family was "un marais, dans lequel croissent de grands joncs," in manifest allusion to their name. *Aristophanis Plutus, Nubes, Ranæ, Gr. cum versione Latina & commentario copioso,* 4to; the name of Mathurin Dupuis is sometimes found in the title, but the printer is supposed to have been Chr. Wechel. I consider Dupuis merely to have employed occasionally the Greek presses of others. I find the following without note of printer's name. *Dioscoridis opera, Gr. Lat.* 8vo. *Paris.* (*Ask.*) *Theophylacti Commentaria in IV. Evangelistas, Græce, cum Latina Œcolampadii interpretatione, Paris.* (*Biblioth. Barberina & Fabr. tom. VII.* p. 593, n.) Impressions of another eminent printer now first appearing; viz. Gulielmus Morelius, Tilianus, are: *Plutarchi* Εἰ καλῶς εἴρηται τὸ λάθε βιώσας, (with other Opuscula,) 4to; *Epistolæ sapientum, Gr. Lat.* 4to; *Epistolæ Phalaridis,*

Gr. Lat. 4to; *Lysiæ Apologia pro Eratosthenis cæde, Gr. & Latine, Renato Gulonio interprete, cum scholiis Ant. Bellandi Grasseni,* 4to; *Theodori Prodromi exulans amicitia, Gr. Lat.* 4to; *De epistolis conscribendis, Gr. Lat.* 8vo; *Geo. Fabritius de syntaxi orationis apud Græcos,* 8vo.

BENEDICTUS PRÆVOTIUS (Prevost) has the character of an ingenious and able printer. La Caille attributes to him *Chrysostomus in Psalmos,* 8vo, 1545, which as a Greek impression, I have not elsewhere found recognised. His *Nov. Test. Gr.* 16mo, is a handsome and esteemed volume: and no less so in its kind his impression (Gallice) of *L'Histoire de la nature des Oiseaux, par Belon,* fol. 1555, adorned with fine engravings. Maittaire thus describes his Insigne: "STELLA "AUREA in medio locata super gladio & palmæ "ramo decussatim positis, et libro aperto, in cujus "folio altero litera α & in altero ω exhibetur, hoc "lemmate: Κράτος θανάτου καὶ ζωῆς: Imperium mor- "tis & vitæ."

GULIELMUS MORELIUS, (Morel,) a native of Tailleul in Normandy, after having matured his acquaintance with the Greek language, by performing for some time the office of corrector of the press of Joannes Lodoicus, established himself

about this period: and exercised the art with the highest reputation upwards of fifteen years. Maittaire gives at length his "Index librorum," which (he says) were "multi & elegantes." Morel was himself a person of great erudition: which he evinced by several valuable works of his own. Amongst them are his *Commentarii in Ciceronis libros de Finibus,* published *anno* 1545; his *Notæ in Quintilianum, anni* 1548, &c.; and more especially, his *Commentarii verborum Latinorum, cum Græcis Gallicisque conjunctorum,* 4to, (*Lexici forma,*) 1558; and *Commentarii de Græcorum verbis anomalis,* 8vo, 1558. Maittaire mentions as his early Mark, the Greek letter "Θ, cum binis "serpentibus circumtextis & Cupidine mediæ li-"neæ insidente." Beneath this hieroglyphic he placed the line of Martial: "Victurus genium de-"bet habere liber:" and sometimes the maxim, from Euripides: Δεύτεραι φροντίδες σοφώτεραι.

Guillaume Morel appears afterwards to have been associated with Adrianus Turnebus, whom at the special recommendation of Turnebus himself, he succeeded in the office of Typographus Regius. We shall have occasion to notice his impressions under that character *ab anno* 1555, from which period he used the device common to the royal printers. After all his meritorious labours, it appears that Gulielmus Morel left his family in very embarrassed circumstances at his decease:

and that in consequence of the civil wars and public troubles of that period, his pension was not duly paid. His widow for some time continued the establishment; which was afterwards vested in Estienne Prævosteau. Henry Estienne seems to accuse Guillaume Morel of having abandoned the profession of the reformed religion: perhaps to enable himself to accept the office of Typographus Regius. This charge is clearly implied in his

GULIELMI MORELII EPITAPHIUM.

Docrus et hic quondam, magni patiensque laboris:
Auxilia hæc artis magna typographicæ.
Sed quod non hujus respondent ultima primis,
Ars bene fida prius, nec bene fida manet.
Ne mirare, fidem quod & ars sua fregerit illi;
Namque datam Christo fregerat ille fidem.

La Croix du Maine says, that Guillaume Morel had a brother, Jean, who was burned at Paris, on account of his religion. Peignot relates that this Jean was indeed accused of heresy, and died in prison; but that his remains were disinterred and burned, *anno* 1559. Menage will have it, that this story applies to Frederic Morel, another brother. Finally, I shall cite the testimony of M. Falconet, in honour of this typographer's professional excellence: " Les éditions Grecques de Guillaume " Morel sont précieuses par la beauté & la cor- " rection."

1550. *Demosthenis Oratio de corona, Gr.* 4to. *Christianus Wechel; Luciani dialogus de sacrificiis, Gr.* 4to. *idem; Luciani Balneum, Bacchus, Hercules, Cycni, Muscæ encomium, Gr.* 4to. *idem*; *Aphthonii Progymnasmata, Gr.* 4to, *idem; Chrysoloræ Erotemata, Gr.* 4to. *idem; Aristotelis de nat. auscultatione libri VIII. Gr. Lat.* fol., *Michael Vascosan; Plutarchus de carnium esu, Gr.* 4to. *idem; Luciani encomium Muscæ, Gr.* 4to. *Thomas Richard; Lucianus de non facile credendo calumniæ, Gr.* 4to. *Gulielmus Morel; Luciani Judicium deorum, Gr.* 4to. *idem; Theocriti Idyllia, Gr. cum Eobani Hessi versione metrica,* 4to. *idem; Aristophanis Plutus, Nubes, Ranæ, Gr.* 4to. *idem; Isocratis Helenæ Encomium, Gr.* 4to. *idem; Galeni Prognostica, Gr.* 8vo. *idem; Gregorii Nysseni adversus eos qui castigationem ægre ferunt oratio, Gr. Lat.* 4to. *idem; Colloquia familiaria, Gr. Lat.* 8vo. *idem.* We may add, *Vergara de omnibus Græcæ linguæ partibus,* 8vo. *Par.* the printer not specified. (*Heath.*)

1551. *Heliodori Æthiopicorum Liber I. Gr. Lat.* 4to. *Christianus Wechel; Platonis Alcibiades, Gr.* 4to. *Michael Vascosan; Ejusdem Crito, Gr.* 4to. *idem; Demosthenis oratio* περὶ τῶν ἐν Χερρονήσῳ, 4to. *idem; Aristoteles de mundo, Gr.* 4to. *idem; Ori Apollinis Hieroglyphica*

(aliter) *Ori Apollinis Niliaci de sacris notis & sepulturis Libri II. Gr. Lat.* (*cum iconibus*) 8vo; *excudebat Gul. Morelius pro Jacobo Kerver; Platonis Timæus, Gr.* 4to. *Gulielmus Morelius; Platonis* Σωκράτους τοῦ συμποσίου ἐρωτικὸς λόγος (et alia) *Gr.* 4to. *idem; Platonis* Ἐρασταὶ, *Gr. Lat.* 4to. *idem; Platonis Theages, Gr.* 4to. *idem; Theocriti Idyllia, Epigrammata, &c. Gr.* 4to. *idem; Anthologia Epigrammatum Luciani, Gr.* 4to. *idem; Anthologia Epigrammatum Antipatri, Gr.* 4to. *idem.* The three following are mentioned without note of printer: *Theodori Gazæ Grammatica Græca, cum versione, &c. Eliæ Andreæ,* 4to. *Par.* (*Fabr.*); *Hippocratis Aphorismi, Gr. Lat. cum paraphrasi,* 16mo. (*Fabr.*); *Gnomologia ex Demosthenis orationibus, Gr. Lat.* 8vo. *Paris.* (*Ask.*) From this year also we may date the commencement of Martinus Juvenis, who gave *Joannis Chrysostomi de orando Deo libri II. Gr. Lat.* 12mo; and of Sebastianus Nivellius, who printed *Gnomologiæ et similitudines ex Demosthene, Gr. Lat.* 8vo.

MARTIN LE JEUNE distinguished himself in the art somewhat more than three years, by elegant impressions in Hebrew, as well as in Latin and Greek. He used the insigne of Neobarius. Some assert that he had possession of the "Typo-"graphia" of Robert Estienne after his migration

to Geneva: but the correctness of that assertion is justly questioned by Maittaire.

SEBASTIAN NIVELLE was conspicuous as well for the beauty of his impressions (which Baillet says, were also very exact and in great request,) as by the length of time during which he exercised the profession. He printed "sub signo dua-"rum CICONIARUM; quo solebat libros insignire," with the "lemma," sometimes Hebraice, "Honora "patrem tuum," &c. Sometimes the same sentiment was expressed in Greek: ἱκανῶς βιώσεις γηροβοσκῶν τοὺς γονεῖς. He used also the text "Ciconia in "cœlo cognovit tempora sua," (*Hierem. VIII.* 7.) His daughter was the mother of Sebastian Cramoisy, "Typographus Regius;" who inherited the establishment of his grandfather, and adopted his *insigne:* and first appeared in the profession *anno* 1609.

1552. *Demosthenis Orationes Olynthiacæ tres, Gr.* 4to. *Christianus Wechel; Lucianus de Somnio, Gr. Lat.* 4to. *Thomas Richard; Plutarchus de procreatione animæ, & in Timæum Platonis, Gr.* 4to. *Gul. Morel.; et Latine Turnebo interprete,* 4to. *idem; Aristotelis Analyticorum posteriorum liber I. Gr.* 4to. *idem; Demosthenis Oratio I. & II. contra Aphobum,* 4to. *Martinus Juvenis; Theocriti Idyllium primum, Gr. cum*

Græca paraphrasi & annotationibus F. Jamotii, 4to. *idem; Epicteti Enchiridion, Græce,* 4to. *idem.* The following are recorded without the printer's name: *Hippocratis Aphorismi, Gr. Lat.* 16mo. and *Jacobi Tusani Lexicon Græco-Latinum,* fol. (*Fabr.*); *Apollinarii Interpretatio Psalmorum, Græce, versibus Heroicis, ex Bibliotheca regia, apud Adrianum Turnebum, Typographum Regium, mense Oct.* 1552, 8vo; *Philonis Judæi Opera, Græce, ex Bibl. reg. cal. Septembr. idem; editio rarissima,* (*Fabr.*); *Æschyli Tragœdiæ, Græce, typis reg.* 8vo. *idem; Plutarchus de primo frigido, Gr. Lat.* 4to. *idem; Theophrastus de Igne, Gr.* 4to. *idem.* All these impressions by Turnebus, are of singular beauty, and held by the curious in high estimation. Large paper copies of the Æschylus are particularly valued.

The five impressions last mentioned, not only denote the first appearance of ADRIANUS TURNEBUS in the character of a printer, but his appointment also to the dignity of "Typographus "Regius." He was a native of Andely in Normandy, born A. D. 1512. Much has been said even about the pronunciation of this name. It is observed by Maittaire, that Turnebus wrote his own name Græce, Τούρνεβος. This seems the best authority: but H. Stephanus (*in Herodoto suo*

anni 1566) writes Τούρνηβος. Much is also said concerning its origin, though perhaps with little certainty. It is written (Gallice) "Tournebeuf," and "Turnebe." M. de la Monnoye, referring to various authorities, seems inclined to believe that he was a descendant of an English family of the name of Turnbull, whence the French Tournebeuf; and adds, that the descendants of Adrian wrote their names Tournebu. See his notes to La Croix du Maine.

Carolus Utenhovius a native of Gand, who studying at Paris, obtained the friendship of Turnebus, and together with Joannes Auratus and others, distinguished himself as a Latin poet of this period, *Allusionum libro I.* plays upon the name of his patron in the following complimentary epigram:

ADRIANUS TORNEBUS.

COPIA cui tanta est, tanta qui disserit arte,
Cuique adeo est uni clausa & aperta manus,
Cui sese natura parens, cœlumque recludit,
Quique agitans molem spiritus intus alit,
Qui Musas etiam nostras, Phœbique recessus,
Qui colit Aonii numina docta jugi,
Qui veteres Graios, sacram & populatus Idumen,
Qui priscam ad Gallos transtulit Ausoniam,
Denique qui tantis opibus ditissimus unus,
Quique tot instructus dotibus ingenii,
Nil nisi limatum profert atque arte politum,
De facili Torno quam bene nomen habet!

By the recommendation of Turnebus, this young

scholar is said to have become preceptor to three daughters of Jean Morel; who became conspicuous for classical learning. Utenhove afterwards passed over into England, and obtained notice and favour at the court of queen Elizabeth: and his book of "Allusiones," before cited, contains a great variety of anagrams, and other flattering poems addressed by him to that queen, and to the earl of Leicester, and other English statesmen. Utenhove afterwards retired to Cologne, where he died *anno* 1600.

The belief of Maittaire, that Turnebus was the offspring of parents in humble life, is in express contradiction to the more satisfactory testimony of Thuanus. At nine years of age, we are told, he came to Paris; where his proficiency in the learned languages was such, that he speedily surpassed not only his fellow students, but his preceptors themselves. Nature had bestowed upon him a sound and penetrating judgment, a wonderfully retentive memory, and other extraordinary mental powers: all which he improved to the utmost advantage by incessant and persevering application. Consequently, few scholars ever attained to so high a character, or were regarded with so much deference. Many eloquent prefaces, orations, and versions of ancient authors remain, abiding monuments of his erudition. His extraordinary exertions and powers in critical learning

are particularly demonstrated by his Commentaries on various works of Cicero, and of several other classic authors: and still more, by his elaborate "Adversaria," a treasure of criticism which Thuanus pronounced worthy of immortality. They were first printed in 3 vols. fol. *Parisiis:* tom. I. 1564. tom. II. 1565. tom. III. 1573. Iterum, *ibidem*, (entire) 1580, fol. 1583, fol. Basileæ, 1581, Argent. 1599. Aurel. 1604, fol.

Pasquier declares, on testimony which he deems satisfactory, that many of the German professors of his day, when in their public lectures they cited the authority of Turnebus and Cujas, touched their hats ("mettoient la main au bonnet") in token of respect, and honour of their memory. Thuanus in his own life relates, that having in his youth been once only in the presence of Turnebus, the image of that celebrated man became so strongly impressed upon his mind, that it often recurred to him even when asleep, and could never be effaced. Montaigne has also borne particular testimony to his unequalled erudition, in which, he assures us, no mixture of pedantry could be discerned. He speaks with great admiration of his polite and unaffected manners, his lively apprehension, solidity of judgment, and promptness of reply; adding that he had often purposely thrown out queries or observations of an uncommon kind, with a view to elicit his re-

marks; and that he considered him as one of those more fortunate children of nature,

> queis arte benigna,
> Et meliore luto finxit præcordia Titan.
> *Essais, lib I. chap.* 24.

Adrianus Turnebus for a time occupied a professor's chair at Thoulouse. After the death of Tusanus he became Greek professor at Paris; whither the fame of his learning and eloquence attracted numerous hearers from all parts. Henry Estienne enjoyed the advantage of his lectures. We are told that he at length exchanged the Greek chair for that of philosophy.

Maittaire cites an observation of M. de Marolles: that three of the most learned men in existence professed Humanity ("les lettres hu- "maines,") at the same time, in the college Le Moine, at Paris: Turnebus, who presided over the first class; Buchanan, over the second; and Muret, over the third. (*Vita Turnebi.*)

His earnest desire for the promotion of learning induced him as we have seen, to accept for a time the appointment of "Typographus Re- "gius:" in which office he engaged Guillaume Morel as his associate; and after the space of about four years, resigned wholly to him this honourable distinction and occupation. The Greek impressions of Turnebus, which though not nu-

merous, were important, will engage our notice in their order.

Turnebus, though of manners generally mild and placable, is said to have treated Ramus, whose sentiments he disapproved, with acrimony. From specimens of his Latin poems extant, in a collection intitled "Adriani Tornebi variorum poema-"tum sylva," his talents in this species of composition appear not unworthy of his other attainments; but they happen to be either satirical pieces, rendered obscure by allusion to circumstances now forgotten, or verses which relate to the political events of the period. Du Verdier says, he wrote "contre le Soterique, enseignant "gratis," a short poem, which appeared at Paris, in 4to, without the printer's name; and M. de la Monnoye, his commentator, says, that he means a satire of seventy-two Latin verses, which Pasquier translated into the same number of French lines: that Turnebus, who like other professors of the university of Paris, regarded the Jesuits "comme des concurrens incommodes," so much the more formidable as they offered their instructions "gratuitously," composed this satire; which he addressed to "Sotericus," a name taken from "Soter," the Greek synonyme of the Hebrew "Jesus." This was intended to signify that the name "Sotericus" is the same with Jesuita. (*M. de la Monnoye.*)

Turnebus died *anno* 1565, at the age of fifty-three years. Some writers assert strenuously that he entertained the reformed opinions. Maittaire has cited his epitaph, a specimen of his Latin poetry, and various testimonies of the learned in praise of his works, and "Elogia," in honour of his memory. Passeratius contributed the following:

> Non quæ Nile pater, superba cernis
> Altis marmora nubibus minari,
> Sculptum aut Phidiaca manu sepulchrum:
> Turnebi placet ossibusque & umbræ
> Musarum tumulus politus arte.

1553. *Herodoti Clio & Euterpe, Gr.* 4to. *Christianus Wechel; Luciani Parasitus, Gr.* 4to. *idem; Chrysostomi Orationes quinque, Gr.* 4to. *idem; Poetæ Gnomici, Gr. Lat.* 4to. *apud Adrianum Turnebum;* an extremely rare impression. (*Heath.*) Fabricius and the *Bibl. Ask.* seem more properly to ascribe this Greek volume, with its Latin metrical version, to Gulielmus Morel. *Sententiæ ex vett. Comicorum fabulis, Gr. Lat.* 8vo. *Gulielmus Morel; Platonis Phædo, Gr.* 4to. *apud Adrianum Turnebum; Sophoclis Tragœdiæ, Gr. cum Græcis Triclinii scholiis seorsim,* 4to. *apud Adr. Turnebum typis regiis;* (*ad calcem.*) 14 *cal. Jan.* 1552. "Hæc est cele-
"bris illa editio seu famosa quæ quidem tantam
"nacta erat auctoritatem ut editores usque ad

" Brunckium, ab illa discedere nefas pœne duce-
" rent." (*Biblioth. Gr.* vol. II. p. 221.) *Hephæstionis Enchiridion de metris, &c. Gr.* 4to. *idem; Synesii Opera, Græce,* fol. *typis regiis, idem; Gregorii Palamæ Orationes, Gr. Lat.* 4to. *idem.* Nothing can exceed in beauty the large and well preserved specimens of the press of Turnebus. *Alphabetum Græcum,* 8vo. *Thomas Richard.*

1554. *Æschinis & Demosthenis contrariæ orationes in Ctesiphontem & pro corona,* 4to. *Michael Vascosan; S. Chrysostomi Homiliæ VI. Gr. Lat. Paris.* (*Fabr.*); *Aristotelis liber de cœlo, de ortu & interitu, Meteorologica, et de anima, Gr. & Lat. voll. duo, Lutetiæ Paris.* 4to. (*Fabr.*); *Septem sapientum & aliorum Apophthegmata, &c. Gr.* 4to. *Gulielmus Morel; Ex vett. comicorum Fabulis sententiæ, Gr. Lat. idem;* this is possibly the edition noticed under the preceding year: *Demosthenis Orationes Olynthiacæ, Gr.* 4to. *idem; Precationes aliquot e SS. Bibliis desumptæ, Hebr. Gr. Lat.* 12mo. *Martinus Juvenis; Mercurii Trismegisti Poemander & Æsculapii definitiones, Gr.* 4to. *typis reg. Adrianus Turnebus;* to this fine edition is subjoined a Latin translation, *Marsilio Ficino interprete. Excud. Guil. Morel: Aretæi Cappadocis de acutorum ac diuturnorum morborum causis & signis, libri IV. de acutor. & diuturn. morborum curatione, li-*

bri IV. Gr. 8vo. *Adr. Turnebus; Rufi Ephesii de hominis partibus libri III. &c. Gr. ex Bibl. reg.* 8vo. *idem; Aristoteles de moribus, cum lectionibus variis, Gr.* 4to. *idem; Homeri Ilias, id est de rebus ad Trojam gestis, Græce, typis regiis, idem;* an elegant volume, of which, as of the *Æschylus,* there are large paper copies. Mr. Renouard says it follows the Aldine in the paging; but is by no means a simple re-impression. The learned say, on the contrary, that it is the first in which the greater part of the faults found in the Aldine disappear. Turnebus adopted, as its basis, the text of Cephalæus, carefully compared with the Roman edition of 1542, in fol. which he was the first to examine with advantage. At the end is a collection of "variantes," taken from preceding impressions, especially the Roman, and selected with a discrimination worthy of this distinguished typographer. Thus Renouard: who also mentions, *Homeri Batrachomyomachia & Hymni, Gr.* 8vo. *Adrianus Turnebus,* 1554. This, he says, is an inedited fragment noticed by Maittaire, *Annal.* tom. III. p. 647. It was intended to form the conclusion of a volume, which was never printed. These leaves are supposed consequently to have been destroyed as useless. One copy only was known to exist, which is preserved in the British Museum: but Renouard had met with another. *Bibl. d'Amateur.* The only remaining

Greek impressions which I have found of this date, are *Dionis Chrysostomi Orationes LXXX. Græce*, 4to. *Andreas Wechel, sub Pegaso; Clenardi Meditationes in artem grammaticam, Gr. Lat.* 8vo. *idem.*

ANDREAS WECHEL, whose commencement is dated from the year 1554, was the son of Christianus. He became printer of many accurate and valuable editions of the Greek and Roman classics. Christian, the father, exercised the art thirty-two years; viz. from 1522 to 1554: Andreas, the son, twenty-eight years; from 1554 to 1582. At first, the types which he used were those of his father; but he afterwards procured others of a more elegant description. On comparison of the earlier and later impressions, it will appear says Maittaire, how much the latter surpass the former. I have noticed, in the life of R. Stephanus, the rumour that the types of the Estiennes passed into the hands of the Wechels. Thus Baillet (Jugemens, &c.) "On dit qu'en effet ils avoient bonne "partie des caracteres d'Henri Estienne." After the massacre of St. Bartholomew, Andrew Wechel retired to Frankfort for the free exercise of his religion, which was that of the reformed church; having narrowly escaped assassination in that dreadful tumult, through the kind exertions of Hubert de Languet. His emigration therefore

took place in 1572. The impressions which he and his heirs executed at Frankfort are generally speaking, of superior value, on account of the excellent notes of Sylburgius. We may instance in "Pausaniæ Opera," Gr. Lat. 1583, fol.; "Dio-"nysius Halicarnass." Gr. Lat. 1586, fol. a noble volume; "Romanæ Historiæ Scriptores Græci "Minores," Gr. Lat. fol. 1590; "Thucydides," Gr. Lat. fol. 1594; "Xenophontis Opera," Gr. Lat. fol. 1596. Several of the latter were executed by the heirs of the family.

1555. *Hippocrates de humoribus, Galenus in eundem, Gr. Lat.* 4to. *Michael Vascosan;* the "editio princeps:" *Chrysostomi enarratio in Psalmum centesimum, et Homiliæ duo, Gr.* 8vo. *Carola Guillard; Hippocratis Aphorismi, Gr. Lat.* 16mo. *Paris. (Fabr.); Clementis Rom. Episc. de rebus gestis, peregrinationibus, atque concionibus S. Petri, epitome; ejusdem Clementis vita, Gr.* 4to. *Adrianus Turnebus;* a beautiful volume: *Aristotelis de Moribus, Libri X. fol. Adrianus Turnebus;* ad calcem, *excudebat & cum Græcis Latina conjungebat Gul. Morelius, M.D.LX. cal. Mart.; Oppiani Halieuticon Libri V. Cynegeticon Libri IV. Gr.* 4to. *apud Adr. Turnebum, typis regiis; Ejusd. Halieutica et Cynegetica, Latinis versibus expressa,* 4to. *Gulielmus Morel.* The preceding is consi-

dered as one of the most beautiful specimens of the press of Turnebus. *Theophili de hominis fabrica libri V. Gr. ex Bibl. regia,* 8vo. *Gulielmus Morel. ad finem* 1557; *Plutarchus de virtute morali, Gr. Lat.* 4to. *idem; Demetrius Phalereus de elocutione, Gr.* 8vo. *idem; Aristoteles de arte poetica, Gr.* 8vo. *idem; Demetrii Phalerei* τύποι ἐπιστολικοὶ, *Gr.* 8vo. *idem; Caninii Hellenismi Alphabetum, Accentus, Partes orationis, Gr. Lat.* 4to. *idem;* a grammatical work, beautifully printed *typis regiis: Chrysostomi Orationes IV. Gr.* 4to. *Andreas Wechel; Ejusdem Oratio Trojana, Gr.* 4to. *idem; Musæus, Gr.* 4to. *idem; Luciani Tyrannicida, Gr.* 4to. *idem; Ejusdem, Judicium deorum, Gr.* 4to. *idem; Varenius de dialectis Græcis,* 8vo. *idem; Æschinis & Demosthenis orationes adversariæ, Gr.* 4to. *Carolus Perier,* (*Ask.*) I have met with no other notice of this printer or libraire.

1556. *Theophrastus de odoribus, Gr. ab Adr. Turnebo Latinitate donatus atque annott. illustratus, Michael Vascosanus: Hesiodi Opera & Dies, Græce,* 4to. *Gulielmus Morel; Dionysii orbis ambitus, Gr.* 4to. *idem; et Latine, cum Eustathii Comm.* 4to. 1569, *idem,* (*Heath.*): *Aristotelis Politicorum libri VIII. Gr.* 4to. *idem; Plutarchus de Herodoti malignitate, Gr.* 4to. *idem; Basilii Magni, sermones XXIV. Mora-*

les, Gr. 8vo. *idem; Oribasii collectaneorum artis medicæ liber, Gr.* 8vo. *idem; Theophilus de hominis fabrica, Gr. Lat.* 8vo. *idem; B. Hippolyti oratio de consummatione mundi & de Antichristo, Gr.* 8vo. *typis regiis, idem; Anacreontis & aliorum Lyricorum Odæ, Gr. & in easdem H. Steph. observationes; Anacreontis aliquot odæ ab H. Steph. carmine Latino expressæ,* 8vo. *ap. Gul. Morel. & Rob. Stephanum, typis regiis; Odæ ab Helia Andrea Latine factæ eodem carminis genere, &c. R. Steph. & Gulielmus Morel; Nonni Metaphrasis Evangelii secund. Johannem, Gr. Martinus Juvenis; Luciani Vitarum auctio, Gr.* 4to. *Andr. Wechel; Ejusdem Somnium, Gr.* 4to. *idem; Justinus Martyr de Dei monarchia, Gr.* 4to. *idem; Chrysostomi orationes V. de lege, de consuetudine, de fortuna, Gr.* 4to. *idem; Budæi Epistolæ, Gr.* 4to. *idem.* Guillaume Morel was now become Typographus Regius.

1557. *Tryphiodori Ilii expugnatio, Gr. & versibus Latinis reddita,* 8vo. *Michael Vascosan; Hippocrates de aere, aqua, & locis, cum commentariis Alemanni,* 8vo. *Paris.* (*Ask.*); *Hippocratis Aphorismi, Prognostica,* (*& alia,*) *Gr. Lat. Gulielmus Morel; Galenus* περὶ διαφόρων πυρετῶν, (*et alia,*) *Gr.* 8vo. *idem; Græcorum veterum selectiores epistolæ, Gr. Lat. idem; Ni-*

candri Theriaca, Alexipharmaca, &c. Gr. cum metrica versione & scholiis, 4to. *idem; Vergara de Græcæ linguæ grammatica,* 8vo. *idem: Cebetis Tabula & Pythagoræ carmina aurea, Gr.* 8vo. *Martinus Juvenis.* "Hæc editio a Jacobo "Gronovio ut non solum elegans, sed etiam præ ce- "teris emendata laudatur." (*Bibl. Gr. VII.* 707.) *Hippocrates de flatibus, Gr. Lat.* 8vo. *Martinus Juvenis; Actuarius de actionibus, &c. spiritus animalis, ejusque victu, libri II. Gr.* 8vo. *idem;* an "editio princeps." *Euclidis rudimenta Musices & sectio regulæ harmonicæ, Gr. Lat.* 4to. *Andreas Wechel;* an "editio princeps." *Ejusdem optica & catoptrica, Gr. Lat.* 4to. *idem; Procli Sphæra, Gr.* 4to. *idem.*

1558. *Aristotelis Ethica, Gr.* 4to. *Joan. Lodovicus Tiletanus,* (*Ask.*); *Aphthonii Progymnasmata, Gr. Lat.* 4to. *Th. Richard,* (*Fabr.*); *S. Ignatii Epistolæ, Gr. Lat.* 8vo. *Gulielmus Morel; Dicta septem Sapientum, Gr.* 12mo. *idem; S. Gregorii Nysseni de iis qui adeunt Hierosolyma liber, Gr. Lat.* 8vo. *idem; Demetrii Pepagomeni liber de Podagra, Gr. & Latine seorsim,* 8vo. *idem; Platonis Theages, sive de sapientia, Gr.* 4to. *idem; Ejusdem Minos, vel de lege, Gr. Lat.* 4to. *idem; Ejusdem Axiochus, Gr.* 4to. *idem; Theophrasti de causis plantarum liber sextus, Gr. Lat.* 8vo. *idem; Libanius de con-*

scribendis epistolis, &c. Gr. 8vo. *idem; Pindari Opera, Gr.* 4to. *idem;* a very beautiful and much esteemed impression: *Homeri Batrachomyomachia & Hymni, Gr.* 8vo. *idem:* all now considered as books of great rarity. *Theodoretus in Genesin & Exodum, Gr.* 4to. (*Heath.*); *Lucianus de calumnia, Gr.* 4to. *Andr. Wechel; Theodosii Sphæra, Gr. Lat.* 4to. *idem; Demosthenis oratio* περὶ συντάξεως, *Gr.* 4to. *idem; Isocratis Areopagiticus, Gr.* 4to. *idem; Homeri Odysseæ libri X. Gr.* 4to. *idem.* (*Ask.*)

1559. *B. Macarii Homiliæ L. Gr. ex Bibl. reg.* 8vo. *Gulielmus Morel.; Aristotelis de arte dicendi libri III. Gr.* 4to. *idem; Idem liber, Latine, H. Barbaro interprete,* 4to. *idem; Arati Phænomena & Prognostica, sine scholiis, Gr.* 4to. *idem; Arati Phænomena & Prognostica cum scholiis Theonis, Leontius de Arati sphæra, Gr.* 4to. *idem.* To the latter of these fine volumes belong two large wood cuts of the celestial hemispheres, which in many copies are wanting. "Accesserunt eodem anno per eund. "Morellum," *Arati Solensis phænomena & prognostica, interprete M. T. Cicerone, R. Festo Avieno, Germanico Cæsare, cum commentariis,* 4to. (*Bibl. Gr.*); *Dionysii orbis Ambitus, Gr. cum varr. lectt. & annotationibus, Gr. & Latine seorsim,* 4to. *idem; Psalterium Davidis, Gr.*

Lat. 8vo. *idem; Xenophontis Memorabilia, Gr.* 8vo. *Martinus Juvenis; Aphthonii Sophistæ Præludia, Gr.* 4to. *Andreas Wechel.*

1560. *Liturgiæ S.S. Patrum, Gr.* fol. *Gulielmus Morel; Maximi Monachi capitum theolog. centuriæ V. Gr. & Latine seorsim,* 8vo. *idem; Aristotelis de moribus, ad Nicom. libri. X. Gr. cum Petri Victorii & Gulielmi Morelli variant. lectionibus,* 4to. *idem; Ejusdem Œconomica, Gr.* 4to. *idem; Platonis dialogi Euthyphro, Amatores, Hipparchus, Gr. Lat.* 4to. *idem; Legum secundus, Gr.* 4to. *idem; Euripidis Hecuba, Gr. Lat. idem; Alphabetum Græcum,* 8vo. *idem; S. Chrysostomus de non contemnenda Dei ecclesia & mysteriis, Græce, & seorsim Latine,* 4to. *idem; Homeri Batrachomyomachia, Gr. cum scholiis Melancthonis, Par.* 1560, 4to. I find *Plutarchi opuscula varia, Græce,* 4to. *Vascosan, Morel, & Wechel,* 1560. (*Bibl. Askewiana.*)

CHAPTER XIX.

SERIES OF GREEK IMPRESSIONS CONTINUED FROM CHAPTER XVIII.—OTHER GREEK PRINTERS—FREDERIC MOREL—JOANNES BENENATUS—FREDERIC MOREL THE YOUNGER—MAMERT PATISSON—ESTIENNE PRÆVOST—CLAUDE MOREL—CAROLUS MOREL—ÆGIDIUS OR GILES MOREL—1561-1640.

I HAVE before traced the operations of the distinct Greek presses at Paris, somewhat beyond the period of the decease of Robert Estienne. To do the same thing through the whole of Henry's typographical career, and even to, or considerably beyond, the end of the century, will not be a task of magnitude; inasmuch as either in consequence of the civil commotions, or from causes not at present obvious, not only the private Greek presses of the university, but even the royal typographic institution became comparatively unproductive.

1561. *Aristotelis commentationum de natura libri VIII. de cœlo IV. de ortu & interitu II. Meteorologicorum IV. de anima III. & parva naturalia, Gr.* 4to. *Gulielmus Morel.* (*Fabr.*);

Georgii Pachymeræ paraphrasis in omnia Dionysii Areopagitæ opera, Gr. 8vo. *idem; Plutarchus de liberorum institutione, Gr.* 4to. *idem; Theocriti Idyllia, Epigrammata, Bipennis, &c. Gr.* 4to. *idem; De formulis colloquiorum libellus, Gr.* 8vo. *idem; Nonni Paraphrasis Evangelii Joannis in Græcis versibus, Gr. Lat.* 4to. *Paris. apud Perrier.* (*Ask.*) This is the second mention of Charles Perrier; a libraire who occasionally employed one or other of the Greek printers. A descendant of his, Adrian Perrier, towards the end of the same century, exercising the typographic art at Paris, married the daughter of Christopher Plantin, the celebrated printer of Antwerp, and assumed his Mark, LE COMPAS D'OR, avec ces mots: "Labore & Constantia."

1562. *Homeri Batrachomyomachia, Gr. cum scholiis Melancthonis,* 4to. *Thomas Richardus,* (*Fabr.*); *Cebetis Tabula, Gr. Lat. ab Adamæo,* 4to. *idem; Homeri Ilias, Græce,* 4to. *Gulielmus Morel,* (*Fabr.*); *Aristotelis Organon, Gr. Porphyrii Isagoge, Arist. Categoriæ, de Interpretatione, Analyticorum priorum & posteriorum libri, Topicorum libri VIII. Elenchorum sophist. libri II.* 4to. *idem; S. Ignatii Epistolæ, Gr. cum annott.* 8vo. *idem; Dionysii Areopagitæ Opera, cum scholiis S. Maximi, Syngelii laudatio ejusdem, Gr.* 8vo. *idem; Epigrammata Græca*

in S. Dionysium Areopagitam, Gr. 8vo. *idem; Anthologia Epistolarum veterum Græcarum, Gr. Lat. ap. Federicum Morelium.*

FREDERIC MOREL, (Champenois,) born *anno* 1523, and denominated "l'ancien," to distinguish him from his son of the same name, was well skilled in the learned languages, having been a diligent hearer of Tusanus: the revision and impression of whose Greek lexicon he superintended, as corrector of the press of Charlotte Guillard. We have before noticed that the impression was begun by Bogard, and interrupted by his decease. Du Verdier says, that Frederic Morel had the office of "Interprète de Roy pour les langues "Grecque & Latin," and enumerates some translations by him.

As a typographer, he began to be conspicuous *anno* 1557, having become the son-in-law of Michael Vascosan; and printed various works, first in conjunction with him, and afterwards distinctly. He adopted as his "Insigne," or MARK, the MULBERRY TREE, in allusion to his own name. Sometimes his books, like many of Vascosan's, are found without any device: but where the "Mo-"rus" occurs he used this motto, generally winding round the trunk and through the branches, Πᾶν δένδρον ἀγαθὸν καρποὺς καλοὺς ποιεῖ. Occasionally he appears to have varied his "lemmata," or mottos.

This printer continued to increase in celebrity; giving to the public at his own charge, and occasionally at that of other "libraires," various works of importance. In 1571, he received a royal diploma, constituting him the king's printer in ordinary for the learned languages: an honour which he afterwards held in conjunction with Vascosan his father-in-law; as it appears from the letters-patent cited by Maittaire. Yet the latter says he very seldom used the insigne which was common to the "impressores regii," but generally in the beginning of his books his own mark, the Mulberry Tree; and at the end, the "Scutum," or arms of France, with the words "Pietate & "Justitia," and symbolical figures of those virtues. In the year 1578, he subscribes, "in vico Jacobæo "ad insigne Fontis," at first without, afterwards with the figure of a fountain; but *anno* 1580, in his very elegant impression of the *Batrachomyomachia*, he marks the title with the "insigne re- "gium," and its usual motto, subscribing, "apud "Federicum Morellum Typographum Regium, via "Jac. ad insigne fontis." Two years before his death, Maittaire says he relinquished the office of king's printer in favour of his son of the same name: yet believes he continued in the practice of the art, till the time of his decease in 1583.

1563. *Platonis Timæus, Græce & Latine, a*

Cicerone & Chalcidio, 4to. *Gulielm. Morel; Isocratis Oratio ad Demonicum, Gr.* 8vo. *idem; Galeni Paraphrasis in Menodoti exhortationem ad artes, Gr.* 8vo. *idem; Marci Eremitæ, Nicolai, Hesychii Presbyteri, Opera quæ extant, Gr.* 8vo. *idem; Dicta Sapientum, Gr. Lat.* 8vo. *Federicus Morel.*

1564. *Aristotelis de naturali auscultatione libri VIII. Gr. cum Lat. versione & commentariis Fr. Vicomercati, Mediolanensis,* fol. *Michael Vascosan, (Fabr.); S. Cyrilli Catecheses, Gr.* 8vo. *Gulielm. Morel; Epicteti Enchiridion, Græce,* 4to. *Andreas Wechel.*

1565. *Dicta septem Sapientum, Gr. Lat.* 8vo. *apud viduam Gulielmi Morel.*

1566. *Aristotelis Mechanica, Gr.* 4to. *Andr. Wechel; Musæus, Græce,* 4to. *idem; Juliani imperatoris Misopogon & Epistolæ, Gr. Lat.* 8vo. *idem; Sapientia Salomonis, Gr.* 4to. *vidua G. Morel; Homeri Iliadis liber primus, Gr.* 4to. *eadem; Homeri Odyssea, Gr.* 8vo. *eadem; Sybillæ Carmina, Gr.* 4to. *eadem, aut Fred. Morel.*

1567. *Renati Guillonii de via recta in Græciam, cum Syntagmatis canonum & figurarum, &*

de carminum generibus syllabarumque quantitate, Parisiis, (Fabr.); Alcinoi Introductio ad Platon. doctrinam, Gr. Lat. 4to. *apud Joannem Benenatum; Theophrastus de igne, odoribus, lapidibus, Gr. Lat.* 4to. *idem; Hesiodus, Græce,* 4to. *idem; Gulielmi Budæi Epistolæ, Gr.* 4to. *idem.*

JOANNES BENE-NATUS, (Jean Bienné,) of whose birth and origin I find no account, distinguished himself not a little amongst the learned printers of Paris. Maittaire finds his Latin impressions first mentioned *anno* 1566. He espoused the widow of Guillaume Morel, and was put in possession of his apparatus and establishment. There seems to be no proof extant of his possessing the title of "Typographus Regius," beyond his use of the mark hitherto peculiar to artists who enjoyed that honour. Maittaire does not attribute the distinction to him, but acknowledges that he deserved it. His name is frequently found in conjunction with those of other "libraires," who occasionally shared in his literary speculations, or employed his press. Chevillier attributes to him, "Novum Testamentum Syriace & Græce, cum "versione interlineari Latina, 4to. 1584;" which was in fact a joint impression with Simon Prevosteau. But the "chef d'œuvre" of the press of Benenatus, is doubtless "Demosthenes, Græce, cum

" scholiis Ulpiani, fol." the impression of which had however been commenced by Gulielmus Morelius, twelve years before; but was interrupted partly by the civil wars, partly by the domestic embarrassments of that meritorious printer, and partly by his death. Bienné had the glory of resuming and perfecting this fine volume, under the inspection and revision of Lambinus; and the variations in the titular subscription of different copies prove, that Jacobus Dupuys, and Michael Somnius, both participated in the charge of the impression. Some copies exhibit the names and marks of these respective " libraires." Reiske made this the basis of his edition. He has given a minute account of it, (*Præfat. ad Demosth.*) and says the part executed by Morel, namely, as far as the " *Oratio de falsa legatione,*" has greatly the superiority over the latter part edited by Lambinus: both with regard to the critical labour bestowed upon it, the correctness of the typography, and even the quality of the paper.

Maittaire states that the death of Benenatus took place *anno* 1588; an epigram on this subject by Scævola Sammarthanus, seems to imply that he perished by the hands of an assassin.

Per vim, perque dolos fatali conditus urna,
Mortuus hic male sum, qui Bene-natus eram.
Mortis causa Venus; nam cæco armavit ab æstu
In me rivalis corda manusque feri.

O fati ambiguas leges! quæ cuncta propagans
Vitæ aliis causa est, fit mihi causa necis.

1568. *Synesii Hymni, Gregorii Nazianzeni Odæ aliquot, Gr. Lat. Joannes Benenatus.*

1569. *Hippocrates περὶ τροφῆς, Gr.* 4to. *Paris.* (*Fabr.*); *Theodoriti de Providentia Orationes X. Gr.* 8vo. *Joannes Benenatus; Platonis Timæus, &c. Gr.* 4to. *idem;* (perhaps an error for 1579.)

1570. *Demosthenis Opera, Gr. cum Græcis Ulpiani scholiis, Gul. Morelii diligentia, ex Bibl. reg. cum variis lectionibus & notis,* fol. *Joan. Benenatus.* Of this magnificent edition I have spoken particularly in my notice of Benenatus. *Demosthenis contra Androtionem oratio, Gr.* 4to. *idem; Isocratis ad Demonicum oratio admonitoria, Gr.* 4to. *idem; Ejusdem ad Nicoclem oratio, Gr. Lat.* 4to. *idem; Plutarchus de virtute morali, Gr.* 4to. *idem; J. Chrysostomi de mansuetudine oratio, Gr. & Latine seorsim,* 8vo. *idem; Gregorii Nysseni adv. eos qui castigationem ægre ferunt oratio, Gr. Lat.* 8vo. *idem; J. Damasceni Hymnus in Theogoniam, Synesii Hymni X. Gregorii Nazianzeni Odæ IV. Gr. Lat. idem.*

1571. *Demosthenis Oratio in Aristocratem,*

Gr. 4to. *Paris.* (*Fabr.*); *Hesiodi Genealogia Deorum, Gr.* 4to. *Paris.* (*Fabr.*); *Platonis Crito, Gr. Lat.* 4to. *Joannes Benenatus.*

1572. No impressions hitherto met with.

1573. *Orphei aliquot carmina, Græce,* 8vo. *Paris.* (*Fabr.*); *Plutarchus* περὶ τῆς φιλοστοργίας, *Gr. Lat. Paris.* (*Fabr.*); *Sophoclis Ajax lorarius, Gr.* & *Latino carmine, per Joseph. Scaligerum,* 4to. *Joannes Benenatus; Platonis Cratylus, Gr.* 4to. *idem; Ejusd.* Ἐρασταὶ, *Gr. Lat.* 4to. *idem; Ejusd. Epinomis, Gr.* 4to. *idem.*

1574. *Plutarchi convivium septem Sapientum, Gr.* 4to. *Michael Vascosan,* (*Ask.*); *Hippocrates* περὶ Παρθενίων, *Gr. Lat. cum adnott. Maur. Cordæi,* (*Fabr.*); *Aristotelis Politicorum libri VIII. Gr.* 4to. *Joannes Benenatus;* Maittaire places this here, but finds *ad fin.* 1566, *excudebat Gul. Morel.; Callimachi Hymni Gr. cum scholiis Gr.* & *Lat. interpretatione Gulonii,* 4to. *J. Benenatus; Budæi Epistolæ, Gr. cum interpretatione Latina,* 4to. *idem.*

1575. *Aristotelis de arte rhetorica libri III. Gr.* 8vo. *Joannes Benenatus; Gregorii Nazianzeni opuscula quædam, cum interpretatione metrica,* 8vo. *idem; Hippocratis Prognosticon,*

Latina ecphrasis ex mente Galeni a Blondo Calexico, Gr. Lat. Mamertus Patissonius, (Fabr.); as this is perhaps doubtful, I shall speak of Patisson *sub anno* 1578.

1576. *Chrysostomus de non contemnendis Ecclesia & mysteriis, Gr.* 8vo. *J. Benenatus.*

1577. *Aristophanis Plutus, Nubes, Ranæ, Gr.* 4to. *Joan. Benenatus; Lysiæ defensio super cædem Eratosthenis, Gr. Lat.* 4to. *idem; Plutarchus de liberorum institutione, Gr. Lat. idem; Selecta quædam de moribus Epigrammata, ex primo Authologiæ libro, Gr. Lat. ex var. interpretibus,* 4to. *idem; Athenagoræ Apologia pro Christianis, Græce, & seorsim Latine,* 8vo. *idem; Galenus, quod optimus medicus idem sit & philosophus, & de optimo dicendi genere, Gr.* 4to. *ex officina Friderici Morel; Theophrastus de lapidibus, Gr.* 4to. *idem; De conscribendis Epistolis libellus, Gr.* 4to. *idem.*

The learned printer now first mentioned professionally, is denominated by Maittaire "FREDERICUS MORELLUS FILIUS," to distinguish him from his father; concerning whom I have before collected some notices, (*sub anno* 1562.) He was probably, exceeded in learning by none of the Parisian printers who were contemporary

with Robert or Henry Estienne; and he certainly surpassed the greater part of them in diligence, in the number and variety of his impressions, and in the special labour which he bestowed upon them. To this ardent typographer scholars are indebted for the first appearance of many curious Greek tracts and larger works, theological, rhetorical, poetical, and scientific, which he drew from the repositories of the "Bibliothèque Royale," and generally illustrated with able translations; imitating in poetical works the measures of the Greek originals. Perhaps so many literary honours were scarcely ever accumulated upon any other individual. Maittaire observes, that he was appointed "Typographus Regius," "Regius Interpres," "Professor utriusque Linguæ & Eloquentiæ," "Architypographus," (probably a newly created distinction,) and lastly, "Professorum Regiorum "Decanus." Many of or perhaps all these honours he bore, at one and the same time. We are certified by the subscription found in his impression of the *Acta Concilii Nicæni, anni* 1599, that in his person, the offices of Professor Regius, and Architypographus Regius, were then united: and we observe a similar combination of other honours of his incidentally mentioned in several other of his impressions: "De quanto honoris culmine," (says Maittaire,) "nunc temporis decidit ars typo- "graphica!"

La Caille believes that Frederic Morel (the

younger) was appointed king's printer in general, so early as in the year 1581, his father being then living. This title was fully confirmed to him at the decease of his father, *anno* 1583; from which period he continued to exercise the profession with extraordinary zeal and diligence almost thirty-four years. He had possession of his father's residence "in via Jacobæa;" and instead of the "Mulberry Tree," his father's usual Mark, he sometimes distinguished his title-pages with the "insigne Fontis:" sometimes he used the device common to the "Impressores regii," with or without the motto: sometimes he exhibited the arms of France and Navarre, or of France only: occasionally the arms of those to whom he inscribed his impressions, or the heads (or portraits) of the authors, or some medallion relating to the subject of the volume, with the motto Βασιλεῖ τ' ἀγαθῷ κρατερῷ τ' αἰχμητῇ. He occasionally employed other symbolical ornaments, as for instance the Greek character Θ, with this inscription winding round its periphery, Δύσμορον ὦ θνητῶν γένος οὗς ἓν γράμμα κυλινδεῖ: and underneath its Latin signification: "Hæc genus infelix hominum unica litera ver-" sat:" or the representation of Truth, with the word Ἀλήθεια, or that of Justice, with the word Δικαίως: or (which his father sometimes used) the arms of France, supported by emblematical figures of Piety and Justice.

I shall not imitate Maittaire, by particularising

his learned labours in this place, as they will in some measure appear in the series of his Greek impressions. He however concludes his enumeration with these words: "Ex his penes eruditos "esto judicium, quam fuerit utriusque linguæ pe- "ritus, quam accurate calluerit in utraque scri- "bere, quam apte & numerose versus, eosque non "uno genere deducere, quam limato politoque cum "judicio exemplaria conferre, quam recte ac fide- "liter interpretari. De quo non injuria sic clariss. "Huetius: quid in ea exercitatione Federico Mo- "rello nostro præstantius, sincero rerum explica- "tore, non ambitioso, non fucato, non turgido!" As a commentator, he particularly distinguished himself by very learned notes on Libanius, and on the Sylvæ of Statius; which include corrections and illustrations of various Greek and Latin authors. He was the author of a Latin tragedy, intitled *Alexander Severus*, and translated into Greek metres several portions of different Latin poets.

Frederic Morel, in the early part of his career, seldom connected himself with any other of the Parisian printers; but at a later period availed himself of the subsidiary press of Claude Morel, his brother. From that press, but under his own special superintendence, appeared, *anno* 1606, *Libanii Operum tomus primus*, then first given to

the public from the Bibliotheca Regia, "cum mag-"nifico doctarum notarum, variarum lectionum "& duplicis indicis apparatu: opus Rege dignum," (adds Maittaire,) "& regi Henrico IV. ab editore "dicatum." To this volume Sequier prefixed a congratulatory poem to Henry IV. on the restitution of Libanius: from which Maittaire cites the following lines:

> Hoc Libani tibi consecrare volumen
> Gemmatum fratres concertavere Morelli,
> Mandatumque typis, emendatumque decenter:
> Quorum alter Graiæ Interpres Latiæque Camenæ
> Regius est, alter Typica præclarus in arte:
> Qui veteres rimantur opes, & scripta requirunt,
> Te quibus imperiumque tuum exornare laborant.

The second volume of this magnificent work was finished *anno* 1626. It comprehends "Orationes "XXXVI. cum aliis paucis enarrationibus," is inscribed to Louis XIII. and was one of the last books on which this printer employed his critical labours. He died *anno* 1630.

I have elsewhere noticed the story that Budæus studied many hours on his wedding-day. The same has been said of Turnebus. On the authority of Colomesius, (*Particularitez*, p. 318. ed. 1709,) it is related, that whilst Frederic Morel was attentively engaged upon his Latin version of Libanius, he was informed, that his wife, Isabella Duchesne, daughter of one of the professors of the

"Collège Royale," was very ill. He answered, I have only two or three periods to translate, and will then go to see her. The messenger returned to inform him she was dying. I have but two words to write, said he, and will be with you presently. At length they came to announce to him, that his wife had expired. I am very sorry for it, he replied—she was an excellent woman.

1578. *Jacobi Billii Locutionum Græcarum formulæ,* 8vo. *Paris.* (*Ask.*); *Caninii Hellenismus, Gr. Lat.* 8vo. *Joannes Benenatus; Hippocratis de vulneribus capitis liber, Græce, & Latinitate donatus a Francisco Vertuniano,* 8vo. *apud Mamertum Patissonium, Typographum Regium, in officina Roberti Stephani.*

This is the earliest mention I have observed of MAMERTUS PATISSONIUS, as king's printer. He married (Maittaire thinks *circa* 1575) Dionysia Barbé, widow of a Robert Estienne, whom Maittaire (I believe erroneously) considers as a son of the first Francis, or of the first Charles Estienne. Who this Robert really was, may be made a subject of our future inquiry: but on account of such a connexion, Patisson becomes entitled to a distinct place among the family of the Estiennes. He was unquestionably a learned printer, and his "officina" appears to have been beautifully provided with Greek types: but if he gave any im-

pressions strictly to be denominated Greek, besides that last mentioned, and (possibly) the volume specified before, (*sub anno* 1575,) which I there considered questionable, they must now have become the rarest of books.

1579. *Chrysostomi de orando Orationes duæ, Gr. Lat.* 8vo. *Joannes Benenatus; Platonis Timæus, sive de Universitate, Gr.* 4to. *idem;* to this is frequently annexed the same *Latine, interpretibus M. Tullio Cicerone & Chalcidio,* 4to. from the press of Guil. Morel of a prior date: *Theognidis Sententiæ, Gr. Lat.* 4to. *idem; Xenophontis Socratis apologia, Gr.* 4to. *Fridericus Morel; Xenophontis Institutio Herculis, Gr.* 4to. *idem; Hippocratis* Μοχλικὸν, *sive de curandis luxibus, Gr. idem; Gregorii Nazianzeni Sententiæ Græcæ,* 4to. *idem; Septimii Florentis Christiani in Aristoph. Irenam Commentaria, & Aristophanis Pax, Gr. Lat.* 8vo. *idem.*

1580. *Apollinarii Interpretatio Psalmorum, Gr. Lat.* 8vo. *describebat typisque mandabat Joannes Benenatus; Homeri Batrachomyomachia, Gr.* 4to. *Fed. Morel.* Maittaire terms this "optimam & nitidissimam Homeri Batrachom. "editionem." *Vita F. Morelli,* p. 92. *Luciani Judicium vocalium, Gr.* 4to. *idem; Ezechieli poetæ Judaici* Ἐξαγωγὴ *Tragœdia de Israelita-*

rum Exodo, Græce, cum Latina Fed. Morelli versione, &c. 8vo. *idem.*

1581. *Historia Ecclesiastica, Gr. Lat. per Laur. Rhodomannum,* 8vo. *Andreas Wechel, (Ask.); Hesiodi Opera & Dies, Gr.* 4to. *Frider. Morel.; Platonis Phædo, Gr.* 4to. *idem; Synesii Epistolæ quædam breves & laconicæ, Gr.* 4to. *idem; Basilii Magni epistola de vita per solitudinem transigenda, Gr. Lat.* 8vo. *ex Typographia Stephani Prævostæi hæredis Gul. Morelli, in Græcis Typographi Regii; Anacharsidis epistolæ, Gr. Lat.* 4to. *idem.*

ESTIENNE PRÆVOSTEAU espoused Jeanne, daughter of Guillaume Morel, and adopted his "insigne." La Caille says he distinguished himself by the impression of numerous and highly finished books.

1582. *Homeri Odyssea, Græce,* 4to. *Stephanus Prævostæus.*

1583. *Theophrastus de notis morum, Gr. Lat.* 4to. *Fed. Morel.;* a rare edition. (*Fabr.*): *Galeni paraphrasis in Menodoti exhortationem ad artes, Gr. Lat.* 4to. *idem; Virgilii Pollio, Latine, & Græce ab Eusebio Pamphilo,* 4to. *idem; Pythagoræ Carmina aurea, Gr. cum versione*

Curterii, 12mo. *Steph. Prævost; Græcarum Epistolarum selectæ LXII. Gr.* 4to. *idem; Juliani Imperatoris Opera omnia, Gr. Lat.* 12mo. *Par.* (*Heath.*) The same is mentioned by Fabricius with the name of Dionysius Du Val, who probably was merely a "libraire." *Liturgia Evangelistæ Marci, Gr. Lat. Paris.* (*Ask.*); *Hieroclis Commentarius in aurea Pythagoreorum Carmina, Gr. Lat.* 12mo. *ap. Nicolaum Nivellium.* He was "libraire de la Ligue," and probably nothing more than a "libraire." I consider this the same impression as that before ascribed to Prævosteau, (*sub hoc anno*).

1584. *Æschyli Tragœdia Septem-Thebana, Græce, & seorsim Latine, stylo ad veteres Tragicos Latinos accedente quam fieri potuit a Quinto Septimio Florente Christiano, Lutetiæ, Feder. Morel.* Fabricius remarks that this Latin version is executed "stylo vere tragico." *Odysseæ Libri tres priores, Gr.* 4to. *idem; Lycophronis Alexandra, sive Cassandra, Græce, & seorsim Latino carmine per Jos. Scaligerum,* 4to. *idem; Basilii Macedonis Capita exhortationum, Græce, & seorsim Latine,* 4to. *idem; Georgii Pisidæ Opus sex dierum, & Senarius de vanitate vitæ, Gr. Lat.* 4to. *idem; Fabri Pibrachii Tetrasticha, Gr. & Latinis versibus expressa authore Florente Christiano,* 4to; *Ejus-*

dem Præcepta moralia, Gr. Lat. 4to. *idem; Empedoclis Sphæra, Græce, versibus Iambicis CLXVIII.* 4to. *idem; folio fugitivo.* (*Fabr.*)

1585. *Hippocrates* περὶ γυναικείων *Liber I. interprete N. Cordæo,* fol. *Paris.* (*Fabr.*); *Pisidæ Senarii de vanitate vitæ & fragmenta, Gr. Lat.* 4to. *Fed. Morel.; Theocriti Idyllia aliquot, Gr.* 4to. *idem; Lucianus de non facile credendo calumniæ, Gr. & seorsim Latine,* 4to. *idem; Gregorii Nazianzeni Sententiæ Græcæ, tetrastichis iambis comprehensæ,* 8vo. *S. Prævosteau; Hierocles in aurea Carmina Pythagoræ, Gr. Lat.* 12mo. *idem, pro N. Nivelle.*

1586. *Aristophanis* Εἰρήνη, *Gr. cum emendationibus & varr. lectionibus,* 4to. *Feder. Morel; Sophoclis Tragœdia Philoctetes, Gr. Lat. cum Florentis Christiani glossemate,* 4to. *idem; Orphei seu Mercurii ter maximi Prognostica, Gr. Lat. ab Ant. Bayfio,* 4to. *idem; Synesii Hymni X. & Gregorii Nazianzeni Odæ IV. Gr.* 8vo. *idem; Synesius de Insomniis, Gr. Lat.* 8vo. *idem; D. Joannis Chrysostomi Conciunculæ perquam elegantes VI. de fato & providentia Dei, Gr.* 8vo. *idem; Pindari Olympia, Græce,* 8vo. *Steph. Prævostæus.*

1587. *Empedoclis Sphæra, Gr. Lat.* 4to. *Fed.*

Morel, (*aliter,* 1586); *Platonis de republica, lib. I. Gr.* 4to. *idem; Gregorii Nazianzeni carmen de Silentio in jejuniis, Gregorii Thaumaturgi Oratio in laudem Origenis, Gr.* 4to. *Lutetiæ,* (*Fabr.*); *Demosthenis Oratio de Corona, Gr. Lat.* 4to. *Steph. Prævostæus.*

1588. *Homeri Batrachomyomachia & Hymni, Gr.* 8vo. *Federicus Morel,* (*Fabr.*); *Orphei Carmina Theologica, Gr.* 4to. *Steph. Prævostæus; Gregorii Nazianzeni Carmen adversus mulieres ambitiosius se adornantes, Gr.* 4to. *idem.*

1589. *Sybillina Oracula, Gr. Lat. Obsopæi,* 4to. *Parisiis,* (*Fabr.*); *Chrysostomi Oratiuncula de regno & tyrannide, cum notis, Gr.* 8vo. *Fed. Morel.; Demosthenis Oratio de Rhodiorum libertate, Gr.* 4to. *Steph. Prævostæus; Dionis de regno & tyrannide Oratio, Græce,* 8vo. *idem; Aristophanis* Εἰρήνη, *Græce, cum Latina versione Florentis Christiani,* 8vo. *Fed. Morel.;* in some copies, *Steph. Prævosteau.* We may here mention the *Vespæ* of Aristoph. accompanied with a Latin metaphrasis poetica by Florens Christianus, which Fabricius says, was published Hamburgi, 1620, 8vo. The Prologue of that rare impression is said to contain curious particulars, relating to the history of the League. (*Bibl. Gr.* vol. II. p. 391.)

1590. *Theodorus Prodromus de Sapientia Græcorum, Gr. Lat. F. Morel.; Ezekielis Tragœdia Exagoge, Gr. Lat.* 8vo. *Steph. Prævostæus; Apollinarii Interpretatio Psalmor. versibus Heroicis,* 8vo. *Joan. Benenatus,* (*Ask.*); *S. Chrysostomi Homilia, Fides sine operibus mortua est, Gr. Lat. Steph. Prævost.*

1591. *Joannis Geometræ in B. Deiparam Hymni V. Gr. cum versione metrica F. Morelli, Gr. Lat.* 8vo. *Feder. Morellus; Marcelli Sidetæ Medici liber de remediis ex piscibus, cum versione metrica F. Morelli, Gr. Lat. idem.*

1592. No impressions hitherto met with.

1593. *S. Chrysostomi de principatu & imperio Concio elegantissima, Gr.* 8vo. *Fed. Morel.; D. Cyrilli enarratio cur Christus dicatur "Sol Jus-"titiæ," Gr. Lat.* 8vo. *idem; Libanius de mulieris loquacitate, Gr. Lat.* 8vo. *idem; Poematium Musarum & Fortunæ querimoniam continens, Gr. & senariis* (&c.) *e Græcis Plochoris Michaelis Latine expressum ab F. Morello; accesserunt Epigrammata quædam e Græco conversa eodem interprete,* 8vo. *idem; Federici Morelli Monas, & Adriani Turnebi Dyas,* 8vo. *idem.*

1594. *S. Chrysostomus de principatu, &c. Gr.*

& seorsim Fed. Morelli interpretatio Latina, 8vo. *Fed. Morel.; Ejusdem de Christiana benignitate Concio, Gr., additur interpretatio Lat. Fed. Morelli,* 8vo. *idem; Ejusdem Chrysostomi in Genesin Sermones tres, nunc primum in lucem editi, Gr. Lat.* 8vo. *idem; Polybii fragmenta ex legationibus, Gr.* 4to. *idem; Proverbiales Græcorum versus, Græce, Jos. Scaliger pridem collegit; iidem seorsim Latinis versibus ejusd. generis expressi ab Erasmo et Morello,* 4to. *idem; Eorundem Gr. Lat. ibidem editio,* 8vo. *idem.*

1595. *Oracula magica Zoroastris, Græce, sine scholiis, (unico folio fugitivo,)* 4to. *Fed. Morel.; Oracula magica Zoroastris, Latinis versibus ejusd. generis expressa, cum notis, &c.* 4to. *idem; Hortus Epigrammatum Gr. moralium, J. Geometra autore,* 8vo. *idem; Liturgia, sive Missa S. Apost. Petri, Gr. Lat. cum canone Lat. S. Ecclesiæ Rom. & annotationibus,* 8vo. *F. Morel. Architypographus Regius; S Gregorii Papæ Divinum Officium, sive Missa, Lat. cum Græca G. Cedreni interpretatione,* 8vo. *idem; Chrysostomi de Publicano & Pharisæo, deque humilitate & oratione Conciones nunc primum editæ Gr. & seorsim Latine,* 8vo. *idem, Architypogr. Regius; Constantini Rescriptum ad Arium & Arianos, nunc primum in lucem editum, Gr. Lat.* 8vo.

idem; Synesii Concio dicta A. C. 412, *in maximam Barbarorum excursionem, Gr.* (*& Lat. vertente Petavio,* 1601,) 8vo. *idem; Synesii Cyrenæi Catastasis seu Constitutio, in qua Pentapolis Calamitas describitur, &c. Gr. Lat.* 8vo. *idem; Arati Phænomena, Græce, cum scholiis Theonis,* 4to. *Paris.* (*Fabr.*)

1596. *Marciani Heracleotæ Carmen de situ Orbis, Gr. Lat. Fed. Morel.; Tibulli Elegia de bello & pace, a Fed. Morelio Græco carmine reddita, et Pacis commoda ex Euripide & Philemone ab eodem Latinis versibus expressa,* 8vo. *idem; P. Victoris Paradigmata de IV. linguis orientalibus præcipuis, Arabica, Armenia, Syra, Æthiopica,* 4to. *Steph. Prævostæus.*

1597. *Zoroastris Oracula, Gr. Lat.* 4to. *Fed. Morel.; Gregorii Nazianzeni Ode iambica de seipso, Gr.* 8vo. *idem, Archityp. Reg.; Eadem Latine,* 1598, *idem; S. Basilii Seleuciæ Episc. de Pastore bono concio, Gr. Lat. idem; Joannis Geometræ Paradisus, opus cum Lat. versione nunc primum editum interprete F. Morello, idem; Hierocles de Providentia & Fato, &c. in compendium redactus, & nunc primum Græce & Latine editus,* 8vo. *idem; Libanii declamatio in Uxoris loquacitatem, Gr. & Latine eodem interprete,* 8vo. *idem; Gregorii Cyprii Patriarchæ*

Constantinop. Maris sive universæ aquarum naturæ Laudatio, Gr. & seorsim Latine, F. Morello interprete, 8vo. *idem; Senecæ* Ἀποκολοκύντωσις, 8vo. *idem.*

1598. *Mich. Plochiri Poematium Dramaticum, Gr. Lat.* 8vo. *Fed. Morel.; Chrysostomi de Lege oratio, cum notis, Gr. Lat.* 8vo. *idem; Tibulli Elegia de bello, &c.* (*ut ante,* 1596,) 8vo. *idem; Dionis de Lege oratio, Gr.* 8vo; *eadem Lat. cum interpret. & notis Morelli,* 1599, 8vo. *idem; Gregorii Nazianzeni Carmen de seipso, &c.* (*ut ante*) 8vo. *idem; Clementis Alexandrini in Christum hymni duo, Gr. & Lat. iisdem metris,* 8vo. *idem; Ezechielis Exagoge, Tragœdia, Gr. Lat.* 8vo. *idem; Sanclaris Ducis Aurelianensis Genethliacon Apotelesmaticon, &c. idem; Oppiani de venatione libri IV. Latina versione redditi,* (probably without the Greek,) 4to. *idem; Paulus Silentiarius in Thermas Pythias & Aquarum Miracula, Gr. Lat. interprete F. Morel.* 8vo. *idem.* This poem, found in early editions of the "Anthologia Græca" in an unintelligible form, through the misarrangement of the lines in printing, was restored by Frederic Morel: "Ordini genuino restitutum edidit separatim, "eodemque carminis genere reddidit, anno 1598, "in 8vo. folio ut consuevit facere, fugitivo." (*Bibl. Gr.*)

1599. *Joannis Geometræ Hymni in B. Deiparam, Gr. Lat.* 8vo. *Fed. Morel.; Astrampsychi versus somniorum interpr. Gr. Lat.* 8vo. *idem; Gelasii Cyziceni Commendatarius actorum Nicæni Concilii, cum corollario Theodori de incarnatione Domini: nunc primum Græce prodeunt,* 8vo. The subscription, "Fr. Morel. "Professor & Architypographus Regius operosam "hujus libri editionem Deo dante ad umbilicum "duxit sub Henrico IV. Gall. rege, IX. cal. Jan. "1599." *D. Basilius Magnus in S. Martyrem Mamantem, Gr.* 4to. *Steph. Prævostæus; Barlaami monachi Logistica, nunc primum Gr. & Lat. edita, cum scholiis Joan. Chamberi, Coll. Etonensis ap. Anglos socii,* 4to. *idem; Onosandri Strategeticus, et Orbicii Inventum, Gr. Lat. a Rigaltio,* 4to. *idem; Sibyllina Oracula, Gr. Lat. Obsopœi,* 4to. *Par.*[a] 1599; *Aristotelis Mechanica, Gr. Lat. cum comm. Monantholii,* 4to. *ibid.* 1599.

1600. *Gregorii Nysseni de Domini resurrectione oratio, nunc primum edita,* 8vo. *Fed. Morel.; Synesii homiliæ II. & constitutio sive elogium Anysii, Gr. & seorsim Latine, interprete F. Morel. idem; Ejusd. homilia in pervigilio natalis Domini, Gr. Lat.* 8vo. *idem; Meta-*

[a] This, for the "Societas Græcarum Editionum;" see the section relating to Paul Estienne.

phrastæ Græci docti de salutis nostræ mysterio carmen iambicum, Gr. Lat. iisdem numeris expressum, 4to. *idem; Horatii carmen seculare & hymnus in Apollinem & Dianam, Gr. Sapphicis a Fed. Morello redditum,* 4to. *idem; Ex Pindaro Ecloga,* 4to. *Steph. Prævostæus; Theocriti Idyllia, Epigrammata, &c. Gr.* 4to. *idem.*

Having arrived at the termination of the sixteenth century, I might here conclude the series of impressions by learned printers of Paris, contemporary with the Estiennes. But in consideration of the services rendered to literature by the family of the Morels, it seems expedient to carry the enumeration a little further, though I profess not to do it with extreme minuteness. It has been already observed, that at a certain period of his typographical labours, Frederic Morel the younger availed himself of the professional assistance of Claude his brother. This he appears to have done about the year 1600, from which time, Maittaire observes, the technical care of many impressions was left wholly to Claude Morel, though some continued occasionally to exhibit the name of Frederic Morel.

CLAUDIUS MORELLUS is therefore denominated by Maittaire, "Bibliopola & Typographus "Parisiensis." He finds him mentioned profes-

sionally about the year 1599; soon after which time Frederic procured for him the "Diploma "Regium." The *insignia* or marks prefixed to his impressions are thus described. Sometimes he used the representation of a fountain, with this Greek pentameter:

Ἡ Σοφίας πηγὴ ἐν βιβλίοισι ῥέει.

occasionally he exhibited the "Scutum Franciæ," supported by the figures of Piety and Justice. Maittaire also notices the view of the city of Paris, "Lutetiæ urbis Parisiorum Topographia," as an ornament sometimes chosen by him for the decoration of his titles; but this ornament was probably used by him in his character of one of the "Society of Printers" only. He discovers the use of the "typi regii" in several of his earliest works; but imagines him not to have been formally invested with the distinction of "Typographus Re-"gius" before the year 1623.

1601. *Novum Testamentum, Græce,* fol. *Wechel; Synesii concio in laudem Anysii, Gr. Lat.* 8vo. *F. Morel.; Origenis schol. in Orat. Domin. & Cantica B. Virg. Zachariæ ac Simeon. Gr. Lat.* 8vo. *idem; Synesius de dono Astrolabiæ, Gr. Lat.* 8vo. *idem; Libanii expositio calendarum, Gr. Lat.* 8vo. *idem; Thucydidis scriptionis Historiæ accuratioris proœmium, Græce,*

4to. *S. Prævosteau; Martialis cum commentariis, & ejusdem selecta epigrammata, Gr. versibus a Fed. Morello expressa,* 4to. *Claude Morel.; Libanii Parasitus, Gr. Lat.* 4to. *idem; N. Rigaltii Glossarium tacticum Græco-Barbarum,* 4to. *idem.*

1602. *Basilii Seleuc. concio in Olympicos Ludos, Gr. Lat.* 8vo. *F. Morel; Libanii laus Agriculturæ, Gr. Lat. cum notis,* 8vo. *idem.*

1603. *Libanii Ethopœiæ de pictore timido, Menelao, Achille, Gr. Lat.* 8vo. *F. Morel.; Ausonii Gryphi numeri ternarii; ejusdem Paraphrasis Græcis versibus expressa,* 4to. *idem; S. Anthelmi Monosticha a Fed. Morello, Græce reddita & notis illustrata,* 8vo. *idem; Dionysii orbis ambitus, Græce,* 4to. *S. Prevosteau; Gregentii disputatio cum Herbano Judæo, cum notis Gulonii, Gr. Lat.* 8vo. *C. Morel.; Oneirocritica Artemidori, Achmetis, Astrampsychi & Nicephori, Gr. Lat. cum notis Rigaltii,* 4to. *idem.*

1604. *Synesii Philadelphi, Gr. Lat.* 8vo. *F. Morel.; Synesii de benignitate oratio, Gr. Lat.* 8vo. *idem; Nic. Smyrnæi numerorum notatio per gestum digitorum, Gr. Lat. & Beda de indigitatione,* 8vo. *Morel.; Aristophanis Nubes, Græce,* 4to. *St. Prævosteau; Ex Herodiani*

historia Conciones, Græce, idem; Dionis Chrysostomi Orationes, Gr. Lat. interprete Nageorgo, cum diatribis Isaaci Casauboni & scholiis, Fed. Morelli, fol. *Claud. Morel.*

1605. *Synesii Epistolæ, Græce, cum versione Latina Adriani Turnebi,* 8vo. *F. Morel.; Libanii encomium justitiæ, Gr. Lat. cum notis,* 8vo. *idem; Anonymi elogium S. Pantaleonis, Gr. & Lat. versibus iambicis expressum a F. Morel.* 8vo. *idem; Thucydidis Periclis oratio funebris, Græce,* 4to. *Prævosteau; Plutarchus de cupiditate divitiarum, Græce,* 4to. *idem; Homeri Iliadis libri quidam, Græce; Nonnus in S. Joannem,* 4to. *idem.*

1606. *Marciani Heracleotæ de situ orbis carmen, Græce & Latine, cum notis,* 8vo. *F. Morel.; Libanius de opibus, amicis, cupiditate, Gr. Lat. idem; Gregorii Nysseni Hypotyposis veri scopi vitæ asceticæ, Gr. Lat.* 8vo. *idem; Libanii Sophistæ operum tomus primus, Græce, cum Fed. Morelli Latina interpretatione & notis,* fol. *Claud. Morel.* The second volume did not appear till the year 1626.

1607. *Epigrammata in imagines ducum, regum, imperatorum, ex Græca anthologia selecta, Latinis versibus a Fed. Morello reddita; In-*

scriptio vetus in via Appia effossa, Græce & Latine, 4to. *F. Morel.; Xenophontis Cyropædiæ liber primus, Græce,* 4to. *idem.*

1608. *Theophili Alexandrini dissertatio cujus rei homo similis sit, Græce, cum Lat. interpretatione F. Morelli,* 8vo. *F. Morel.; Theodori Prodromi dissertatio de sapientia, Græce, cum Lat. interpretatione & notis,* 8vo. *idem; Theophilus de urinis, Gr. Lat.* 8vo. *idem; Philostratorum opera & Callistrati ecphrasis, Græce, cum Lat. interpretatione F. Morelli & Steph. Nigri,* fol. *Claud. Morel.; Cyrilli Catechesis, Gr. Lat. interprete Joan. Grodecio,* 4to. *idem.*

1609. *De numerorum historia, Gr. Lat. a F. Morel.* 8vo. *F. Morel.; Constantinus Porphyrogenneta de Thematibus, Gr. Lat.* 8vo. *idem; Poetæ Græci Christiani, Gr. Lat.* 8vo. (*Askew.*); *S. Chrysostomi homiliæ LXXVII. ad populum Antiochenum, Gr. Lat. cum notis Frontonis Ducæi,* fol. *Claud. Morel.; Gregorii Nazianzeni operum tomus primus, Gr. Lat. edente Fred. Morello,* fol. *typis regiis, idem; Jacobi Gretseri Institutionum Græcarum libri III.* 8vo. *idem.*

1610. *Libanii oratio adversus adsessores magistratuum,* 8vo. *F. Morel.; Libanii Basilicus &*

Panegyricus Juliani imperatoris, 8vo. *idem; Libanii ad Theodosium oratio, Gr. Lat. cum notis,* 8vo. *idem; Sententiæ Græcæ, ex diversis in gratiam rudiorum studiosæ juventutis collegit societas Jesu,* 8vo. *Claud. Morel.*

1611. *Anonymi Prosopopœia virtutum & vitiorum, Græcis iambicis senariis, a Fed. Morello Latinis trimetris expressa,* 8vo. *F. Morel; Fed. Morelli senarii iambici pro inauguratione Ludovici XIII.* 8vo. *idem; Gregorii Nazianzeni opera, Gr. Lat. edente Fed. Morello, tomus secundus, typis regiis,* fol. *Claud. Morel.*

1612. *Divi Hieronymi dialogus de Trinitate, Gr. Lat. F. Morello interprete,* 8vo. *F. Morel.; Libanii laus palmæ & pomi: descriptiones horti, portus, naumachiæ, & Leonis certantis, Græce, cum Lat. interpretatione Fed. Morelli,* 8vo. *idem; Rei accipitrariæ scriptores Græci & Latini, & de cura canum, typ. reg.* 4to. *Claud. Morel.; Theotocion Homericum, Gr. Lat.* 4to. *Morel.* (*Askew.*); *Euripidis Hecuba, Græce,* 4to. *Morel.* (*Askew*).

1613. *Officium B. Mariæ, Gr. Lat.* 12mo. *F. Morel.; Libanii expositiones Herculis certaminum, Junonis, Polyxenæ mactatæ, Græce, cum interpr. & notis F. Morelli; item Fed.*

Morelli ad Ludovicum XIII. Idyllium, 8vo. *idem.*

1614. *Libanii panegyricus Constanti & Constantio dictus, Gr. Lat. F. Morel.; Menandri & Philemonis sententiæ comparatæ, Gr. Lat. a Nicolo Morello,* 8vo. *idem; Carmen Iambographi (cujusdam) in D. Barbaram, Gr. Lat.* 8vo. *idem; Libanii de pactis pro rectoribus scholar. oratio, Gr. Lat.* 8vo. *idem; Libanii Basilica, Græce, cum F. Morelli interpretatione & notis,* 8vo. *idem; Nicolai Smyrnæi Artabasdæ ecphrasis numerorum per digitos, Gr. Lat. & Beda de indigitatione,* 8vo. *idem; S. Chrysostomus de compunctione, cum aliquibus homiliis & epistolis, Græce & Latine, cum notis Front. Ducæi,* fol. *Claud. Morel.; Chrysostomi Homiliæ in Psalmos, Esaiam, & aliquos Prophetarum locos, Gr. Lat. cum notis ejusdem,* fol. *idem; Harpocrationis Dictionarium in X. Rhetores, cum notis Maussaci, Gr. Lat.* 4to. *idem; Clenardi Institutiones, Græce,* 8vo. *idem.*

1615. *Psellus de operatione dæmonum, Gr. Lat.* 8vo. *Morel.* (*Fabricius*); *Christiani Justelli codex canonum ecclesiæ Africanæ, Gr. Lat.* 8vo. *Paris.* (*Askew.*); *G. Chœroboscus de figuris poeticis, oratoricis, & Theologicis, Gr. Lat.* 12mo. *F. Morel.; Justini Martyris opera, Gr. Lat.*

fol. *Claud. Morel.; Archimedis opera, cum commentariis Rivaltii, Gr. Lat.* fol. *idem; Gregorii Nysseni opera, Gr. Lat. ex variis interpretibus, 3 voll.* fol. *idem.*

1616. *Anonymi Græci oratio funebris in imperatorem Constantinum juniorem, Gr. Lat.* 8vo. *F. Morel.; Libanii oratio pro rhetoribus & professoribus; Lamentatio super Nicomedia terræ motu submersa* (seorsum) *Græce, cum notis F. Morelli,* 8vo. *idem; Joannis Tzetzæ allegoriæ morales, Gr. Lat.* 8vo. *idem; Severi Alexandrini morales fictiones heroum, Gr. Lat.* 8vo. *idem.*

1617. *Hippocrates de pharmacis purgantibus, & Galenus de animi moribus, Græce, cum Fed. Morelli Latina interpretatione & notis,* 8vo. *F. Morel.; Iliacum carmen epici poetæ Græci anonymi, Græce, & Latinis versibus, Fed. Morello interprete, cum scholiis Gr. & F. Morelli notis,* 8vo. *idem.* This scarce volume is in reality *sine anni nota.* It is the last impression ascribed by Maittaire to Frederic Morel.

1618. *Basilii Magni opera, Græce & Latine, in duobus voll.* fol. *Claud. Morel.; Themistii orationes, Græce & Latine, cum notis Dionysii Petavii,* 4to. *idem; Synesii Hymni & Gregorii Nazianzeni Ode, Gr. Lat. ex recognitione Fran-*

cisci Porti, 12mo. *idem*; *Psalterium, Græce*, 12mo. *idem*; *Psalterium, Græce & Latine*, 12mo. *idem.*

1619. *Radices Linguæ Græcæ*, 12mo. *Claud. Morel.*; *Heliodori Æthiopica, Gr. Lat. a Bourdelotio, cum figuris*, 8vo. *Lutetiæ Paris.*; a curious volume, in much request.

1620. *Sophoclis Ajax, Electra, Antigone, Œdipus, Græce*, 4 *voll.* 4to. 1620, & *seqq. annis, Morel. & Libert.*; *Homeri opera, Græce*, 5 *voll.* 4to. *Morel. & Libert.*; "impressio rarissima." Of Jean Libert, whose name appears now in conjunction with that of Morel, I find little more recorded than that he was the son-in-law of Prævosteau: but the Greek impressions which bear his name are generally characterized as valuable and rare.

1621. *Diophanti Arithmetice, Græce & Latine*, fol. *Claud. Morel.*

1622. *Gregorii Neocæsar. & Macarii Ægyptii, & Basilii Seleucidæ, opera, Gr. Lat. interpretibus Gerardo Vossio, Joanne Pico, Claudio Dausquio; item, Zonaræ expositio canonicarum epistolarum, Gr. Lat. interprete Antonio Salmatia*, fol. *Claud. Morel.*; *Epiphanii Constant. episcopi opera, Gr. Lat. D. Petavio interprete*

cum ejusd. notis, 2 voll. fol. *idem; Æsopi fabulæ selectiores, Gr. Lat. cum interpretatione & explicatione vocum,* 8vo. *idem.*

1623. *Pindari opera, Gr. Lat.* 8vo. *Claud. Morel.*

1625. *Theodoriti orationes de providentia, Græce,* 8vo. *Claud. Morel.; Æsopi fabulæ selectæ, Gr. Lat. idem.*

1626. *Libanii operum tomus secundus, Græce, cum Fed. Morelli, Lat. interpretatione & notis,* fol. *Claud. Morel.*

1627. *S. Athanasii opera omnia, Gr. Lat.* fol. *Claud. Morel.* This impression was finished by the widow of Claude Morel, to whose decease Maittaire assigns the date of 1626: consequently the elder brother Frederic proved his survivor by the space of several years.

We have already remarked that Claude Morel was a member of the "societas librariorum & typographorum," formed with a special view to the publication of voluminous Greek works. In this character, he was both employed in the impression of, and had the chief concern in editing, many folio editions of the Greek fathers, and other sumptuous works, undertaken at the ex-

pense of the society. On this subject I refer the reader to the honourable testimony given by the booksellers of the association, and cited by Maittaire. (*Vit. seu Hist. Typographor. Parisiensium*, p. 145.)

Claude Morel left three sons, viz. CHARLES, CLAUDE, and GILES; concerning whom I find little more recorded, than that the first and third also signalized themselves in the typographical profession. As a more minute inquiry would necessarily carry my investigations to a period and detail beyond that originally contemplated, I shall briefly mention the Greek impressions of each; and then conclude this section.

CAROLUS MORELLUS. *Clementis Alexandrini opera, Gr. Lat.* fol. 1629; *Gregorii Nazianzeni opera, Gr. Lat.* 2 *voll. Jac. Billio interprete,* fol. 1630; *Œcumenius in Act. & Epistol. & Aretas in Apocal. Gr. Lat. interpr. Joan. Hentenio, ex emendat. Fed. Morelli,* fol. 1630; *Theophylactus in Evangelia, Gr. Lat.* fol. 1631; *Cyrilli Hieros. Ep. opera, Gr. Lat. Grodecio interprete, opera Prævotii,* fol. 1631; *Synesii Cyren. Opera, Gr. Lat interprete D. Petavio,* fol. 1631; *S. Chrysostomi comment. in Nov. Test. Gr. Lat.* 6 *voll.* fol. 1633; *Theophylactus in Evangelia,* (*iterum,*) *Gr. Lat.* fol. 1635; *S. Chrysostomi opera, Gr. Lat.* 11 voll. fol. 1636; *Justini Martyris Opera,*

Athenagoras, Tatianus, Hermias, Gr. Lat. fol. 1636.

ÆGIDIUS MORELLUS. *Gregorii Nysseni opera, Gr. Lat.* fol. 1638; *Isidori Pelusiotæ epistolarum libri V. Gr. Lat. interpretibus Jac. Billio & Conr. Rittershusio, & Andr. Schotto,* fol. 1638; *Aristotelis opera, Gr. Lat. veterum & recentiorum interpretum studio emendatissima, a Dionysio Du-Vallio aucta, correcta, illustrata, &c.* fol. 1639; *Magna Bibliotheca veterum Patrum, Gr. Lat.* 17 voll. fol. 1643. These printers generally used the *insignia* of their father.

I conclude the notices of this illustrious family of printers last recorded, by citing the words of Maittaire: "Late viguit Morellorum nomen; quorum Typographeum ab anno 1557, ad 1646, celebratum diutius quam ullum aliud, si Stephanos excipias, literariæ reipublicæ operam suam indefessam consecravit." (*Historia, ut supra,* p. 160.)

CHAPTER XX.

ROBERT ESTIENNE II.—IMPRESSIONS—FURTHER NOTICE OF BUCHANAN—FRANCIS ESTIENNE II.—IMPRESSIONS BY HIM—MAMERT PATISSON—CHARACTER OF HIS PRESS—SOME IMPRESSIONS SPECIFIED.

THE reader will have observed that in the two last sections which have been devoted to the operations of learned printers of the city of Paris, who were distinct from the family of the Estiennes, but contemporaries with some or other of them; our inquiries, carried down to the year 1640, have with reference to this family, overstepped the bounds of a regular chronological series. This irregularity could not well be avoided, without relinquishing a purpose which I have always had in view; namely, of assigning to each individual of the Estienne family, a distinct notice. I shall now revert to that family; in which we observe the typographical profession to have been in so singular a measure hereditary; and in the present section shall first state such particulars, as I have been able to collect respecting Robertus Stephanus Secundus; secondly, concerning Franciscus Stepha-

nus Secundus; and thirdly, concerning Mamertus Patissonius, who through his matrimonial alliance, has acquired a claim to be mentioned in conjunction with the Stephani.

ROBERT ESTIENNE the SECOND was a son of the first Robert Estienne; consequently brother of the second Henry, and the second Francis, but whether younger or elder is uncertain. I have already noticed the tradition, that in consequence of his refusal to abandon the church of Rome, and to accompany his father Robert to Geneva, he was disinherited by him. La Caille reports, that with a special view to compensate him for this disadvantage, he was put in possession of the royal characters and printing materials: and that Charles IX. further honoured him with a royal commission to travel in Italy, and other places, in search of manuscripts and rare books; and appointed a provision for his family during his absence. The notices left us of this printer are very scanty and imperfect: but that he ably supported the literary character of his family cannot be doubted. Some of the principal scholars of the age, and amongst them, Joseph Scaliger, George Buchanan, and our learned countryman sir Thomas Smith, were particularly desirous that their works should be given to the public through the instrumentality of his press. His impressions, though comparatively not

numerous, furnish the most satisfactory proofs of his ability, diligence, and correctness: and as beautiful and perfect specimens of the art, may be placed in competition with those of his father. Maittaire is mistaken in asserting that his personal learning and poetical talents are evinced by several "Epitaphia," composed by him both in Greek and Latin elegiacs; and by a more elaborate poem in his native language, to the memory of the celebrated Thuanus, which he cites at length; (*in vita ejus*;) for I shall hereafter shew that these were the productions of a son of his, who bore the same name.

This Robert Estienne is believed to have renewed his paternal establishment at Paris, *anno* 1556. His name is found affixed to the beautiful impression of *Anacreon, Gr. & Lat.* of that date, in conjunction with the name of Gulielmus Morel; in the list of whose impressions I have more particularly described it. In the year 1563, he was appointed "Typographus Regius:" after which period his impressions generally exhibit that title. Sometimes, says Maittaire, he wholly omitted the symbol or mark; but frequently employed that of his father, namely the OLIVE, "cum viri icone," and the inscription "Noli altum sapere," &c. As king's printer, he used the "THYRSUS REGIUS," in his title pages; affixing ("ad calcem") his paternal olive.

For his various impressions in the French language of mere ephemeral interest, I shall refer the reader to Maittaire: but the most important fruits of his press are those which follow.

1556. *Anacreontis & aliorum Lyricorum Odæ, Gr. Lat.* 8vo. *ut supra; Moschi, Bionis, Theocriti Idyllia aliquot, ab H. Stephano Lat. facta: ejusdem carmina non diversi ab illis argumenti,* 4to.

1560. *Charles Utenhove, L'epitaphe sur le trespas du Roy Henry II. en Ebrieu, Chaldaic, Grec, Lat. François, Aleman & Flaman,* 4to; *Car. Stephani de nutrimentis, libri III.* 8vo; *Ejusdem Dictionarium proprior. nominum virorum, mulierum, populorum, &c.* 4to.

1561. *Disticha moralia,* 8vo.

1564. *Querolus antiqua comœdia, (Plauto perperam tributa,) nunquam antehac edita, quæ in vetusto codice MS. Plauti Aulularia inscribitur, nunc primum a P. Daniele luce donata & notis illustrata,* 8vo. It was reprinted by Commelin, with a variation of title; and also "a Vitale Blesensi elegiaco carmine reddita," 1595, 8vo; but this reimpression, says M. Renouard, is much less beautiful than the edition of R. Steph. 1564, yet

preferable, as being corrected by a good MS., &c. The brothers Volpi, who added the Querolus to their edition of Plautus, did not know of the first edition of 1564. That edition is rare, but Commelin's less known, and still more rare: *Renouard, Bibl.* vol. II. p. 311.

1565. *Josephi Scaligeri conjectanea in Varronem de lingua Latina,* 8vo; *Biblia sacra Latina, II. voluminibus* 8vo; a reimpression of that of R. Steph. *anni* 1545, so at least Maittaire intimates, Vit. R. Steph. II. p. 506, & Catal. p. 52; but the wonder is that he should repeat so obnoxious an edition. *Georgii Buchanani Scoti Psalmorum Davidis Paraphrasis poetica, nunc primum edita; Psalmi aliquot a Theodoro Beza versi; Psalmi aliquot in versus Græcos a diversis translati,* 8vo. *ap. Henricum Stephanum, & ejus fratrem Robertum Steph. Typogr. Regium:* no date affixed to this impression. *Ejusdem Buchanani Psalmorum Paraphrasis; Ejusdem Jepthes; Cætera ejus opera seorsim edita sunt,* 12mo. *apud eosdem;* Maittaire considers both editions as belonging to this year.

I have shewn in my notice of Jod. Badius Ascensius, (*ante Chapt.* 3.) that BUCHANAN returned into France in the year 1552. Several years afterwards elapsed, during which his occupation is not stated: but about 1555, he accepted the private tutorship of a young person of distinction in

Piedmont, where he remained five years. In the month of April 1558, was celebrated the marriage of Francis dauphin of France, with Mary queen of Scots. Buchanan wrote an Epithalamium on that occasion, in very beautiful Latin hexameters; of which however, says M. le Clerc, unquestionably the finest passage is his eulogy on the Scotch nation; which none had ever so happily praised before or since, in the opinion of that able critic. Buchanan retired to Scotland in 1560, and publicly joined the reformed church. The actual time when he composed his Latin version of the Psalms is not distinctly specified. Le Clerc thinks, he commenced this undertaking in Portugal. The same critic has pronounced Buchanan's translation an incomparable one; and says, it will always be held in admiration by those who have any taste for works of such a description. Theodore Beza (he adds) who made (perhaps partially) a similar paraphrase of the Psalms in Latin verse, had reason to yield the palm to Buchanan; and when he caused or consented to allow his version to be printed parallel with this, (as in the edition which we have above specified, or in that printed under his own superintendence, Genevæ, 1593,) he put his own poetical reputation greatly to the hazard; and certainly such a comparison reflects no honour on the divine.

The dedicatory verses prefixed by Buchanan, to his paraphrastic Latin version of the Psalms, and

addressed to the queen of Scots, are both from their collocation and elegance, a subject of interest. It may not have occurred to scholars in general, that the Scottish poet selected as his model on this occasion the fine elegiacs by which Sannazarius inscribed to pope Clement VII. his celebrated poem "de Partu Virginis." From a comparison of both, I think it will undoubtedly appear, that our northern bard was willing to hazard a trial of talent and ingenuity with the Italian poet, though for reputation and powers, confessedly inferior to none since the revival of letters.

SANNAZARIUS.

CLEMENTI SEPTIMO PONTIFICI MAXIMO.

MAGNE parens custosque hominum, cui jus datur uni
Claudere cœlestes & reserare fores,
Occurrent si qua in nostris male firma libellis,
Deleat errores æqua litura meos.
Imperiis Venerande, tuis submittimus illos,
Nam sine Te recta non licet ire via.
Ipse manu sacrisque potens Podalyrius herbis,
Ulcera Pæonia nostra levabis ope.
Quippe mihi toto nullus Te præter in orbe,
Triste salutifera leniet arte malum.
Rarus honos, summo se præside posse tueri:
Rarior, a summo præside posse legi.

BUCHANANUS.

AD MARIAM ILLUSTRISSIMAM SCOTORUM REGINAM.

NYMPHA, Caledoniæ quæ nunc feliciter oræ,
Missa per innumeros sceptra tueris avos:

Quæ sortem antevenis meritis, virtutibus annos,
Sexum animis, morum nobilitate genus:
Accipe (sed facilis) cultu donata Latino
Carmina, fatidici nobile regis opus.
Illa quidem, Cyrrha procul & Permesside lympha,
Pæne sub Arctoi sidere nata poli:
Non tamen ausus eram male natum exponere fœtum,
Ne mihi displiceant quæ placuere tibi.
Nam quod ab ingenio domini sperare nequibant,
Debebunt genio forsitan illa tuo.

Daughter of kings unnumber'd, whose fair hand
Sways Scotia's sceptre now with empire bland,
Passing in princely virtues regal place,
Years, sex, in spirit—origin, in grace,
Receive the songs of Israel's prophet king,
(But kind) which cloth'd in Latian vest I bring.
Those strains, in northern regions harp'd by me,
Far from the clime and spring of Castalie [a],
Scarce worth recording might the minstrel deem,
Yet may he not reject what you esteem.
Transient the fame his feeble art can give,
Yet sanction'd by your smile they long may live.

As epigrams addressed to queens are of rare occurrence, I am tempted to introduce here one ascribed to Bochart, in which Christina, queen of Sweden, is compared with the queen of Sheba:

Reginæ celebres longo memorantur in ævo
Vix duæ, & in mundi partibus oppositis.

[a] For not to have been dipt in Lethe's lake
Could save the son of Thetis from to die;
But that blind bard did him immortal make
With verses dipt in dew of Castalie. *Spenser.*

Una Noti regina, sacris pridem inclyta libris;
Altera in Arctoi cardine nata poli.
Quas si contuleris, quam sit præstantior orbem
Quæ regit Arctoum, carmine disce brevi:
Illa docenda suis Salomonem invisit ab oris,
Undique ad hanc docti quò doceantur eunt.

1566. *Alphabetum Græcum,* 8vo; *Gnomæ Monostichæ, ex diversis poetis Græcis, cum Latina ex adverso versione,* 8vo. *ex officina R. Steph.*

1567. *Veterum Romanorum Leges a Ludov. Charunda restitutæ, cum ejusd. commentariis,* 4to; *Buchanani Sylvæ, Elegiæ, Hendecasyllabi,* 12mo; *De la Barte, la morte de Lucrece & de Virginie, femme & fille trespudiques,* 8vo; *Jaq. Grevin, Poeme sur l'histoire des François & hommes vertueux de la maison de Medicis,* 4to.

1568. *Aben Ezra in Decalogum, per Mercerum,* 4to; *De recta & emendata linguæ Græcæ pronunciatione Thomæ Smithi Angli, tunc in Acad. Cantabr. publici prælectoris, ad Vintoniensem episcopum Epistola,* 4to; *De recta & emendata linguæ Anglicæ scriptione Dialogus, Thoma Smitho equestris ordinis Anglo authore,* 4to. 1567. *Id. Nov.* 1568. These distinct tracts, rendered so peculiarly interesting by the name of

our illustrious countryman, the nature of the subjects, and the period when written; are said to have been composed during the author's residence at Cambridge, (perhaps *circa* 1542). The editors of the new and general Biographical Dictionary have observed that sir Thomas Smith, while he was ambassador at Paris, caused both these treatises to be printed there by Robert Stephens, in 1568, 4to.—*Alphabetum Græcum*, 8vo. (*Ask*).

1569. *H. Estienne Traicté de la conformité du languag François avec le Grec*, (if we may credit the *Bibliotheca Askeviana*); *Gallicæ Grammatices libellus*, 8vo; *Novum Testamentum, Græce, ex Bib. Regia*, 16mo. *ex off. R. Steph. Typogr. regii, typis regiis.* Of this singularly beautiful little volume, copies occur with the date of 1568, in the beginning, and 1569, at the end. It may be considered generally as a re-impression of the editions *minori forma* of R. Steph. the elder, *annorum* 1546, 1549, but with some few readings of his folio edition, *anni* 1550, and with the addition of summaries of the different books, (*charactere Græco minutissimo*), and a numerous list of various readings. Thus our learned typographer, in his "epistola candido lectori." "Cum "Testamentum Gr. hac minore forma a patre "meo semel atque iterum typis commissum, a mul-"tis quotidie desiderari animadvertissem, id iis-

" dem characteribus denuo excudendum curavi: " additis tamen ad priores illas editiones, variis " antiquorum exemplarium lectionibus, non qui- " dem omnibus, sed iis duntaxat quæ aut sensum " juvare, aut ei aliquid detrahere viris quibusdam " doctis visæ sunt addidi, vice indicis, sum- " maria cujusque sectionis," &c. This impression, which Masch has pronounced " nitidissima & " emendatissima," may be considered as the most valuable monument of the printer's skill and industry; and was probably the last of any importance which he lived to execute. Most of those which follow, are erroneously attributed to him by Maittaire, as I shall endeavour to shew in my subsequent notice of Mamert Patisson. Some of them were indeed executed in the office of R. Estienne, but by his widow, viz.

1571. *Imperatorum Theodosii, Valentiniani, Majoriani, Anthemii Novellæ Constitutiones XLII. nunc primum in lucem editæ,* 4to.

1573. *Fragmenta quædam veterum Juris authorum cum legibus Moysis collata, cum notis Pithœi,* 4to; *Suetonius, emendatus ex vetusto codice,* 4to.

1575. *Psalmorum poetica paraphrasis & Jephthes, Buchanano authore,* 12mo; *Les premieres*

Oeuvres de Philippe des Portes, 4to; ***Hippocratis Prognosticõn latina ecphrasis ex mente Galeni, auctore P. Blondello Calexio, Medico Regis,*** 4to. ***Lut. R. Steph.*** (*Fabricius.*)

1577. ***Biblia Sacra, cum notis Vatabli & Pagnini,*** 2 ***voll.*** fol.; ***Catonis Disticha, Laberii, Syri & alior. sententiæ, Iamb. versibus comprehensæ,*** 8vo.

1580. ***Alphabetum Gr.; Buchanani Psalmor. paraphrasis & Jephthes,*** 12mo.

1582. ***P. Angeli Bargæi Syriados liber primus & secundus,*** fol.

1584. ***Terentius,*** 8vo.

1585. ***Ælii Donati de octo partibus orationis libellus,*** 8vo; ***Catonis Disticha.***

FRANCISCUS STEPHANUS SECUNDUS, another son of the first Robert, has by La Caille been erroneously considered as a son of the first Francis Estienne. Concerning him little more is recorded, than that he also was deeply skilled in the learned languages; and that having embraced the reformed religion, he practised the typographic art at Geneva from the year 1562, to 1582. He gave

to the public various works of Calvin, several impressions of the New Testament, both in French and Latin, in the years 1567, 1568; and if we may credit La Caille, "La sainte Bible" bearing those dates: "Histoire de Portugal," fol. a translation from the Latin of Osorius, and "Gram-"matica Græca & Latina, a Roberto Stephano "scripta." Perhaps the existence of the last mentioned work is dubious. Maittaire says he had never met with it. He doubtless printed various other works on his own account, or at the request and charge of others. Maittaire informs us that he was also the printer of several treatises by Lambertus Danæus, or Lambert Daneau, a person eminent by his writings in the reformed church, whose conversion from that of Rome was occasioned by a remarkable incident. He happened to be present when Anne du Bourg, counsellor to the parliament, was burned at Paris. Having all his life admired that celebrated man for his learning and integrity, he was so affected by the constancy which he exhibited under his sufferings, that concluding he had not without good reasons embraced the religion of the protestants, he immediately began to study its principles; and subsequently became a public professor and able defender of them, first at Geneva, afterwards at Leyden, and other places. (*Vide Teissier, Eloges des hommes sçavans.*)

La Caille affirms, that François Estienne II.

finally settled in Normandy, married there, and became the father of a numerous family: amongst whom are mentioned Gervaise and Adrien Estienne, who were "libraires" at Paris, and a daughter, Adrienne.

This second Francis Estienne generally used as his insigne, a variety of the family device, thus described by Maittaire: "Icon viri, aliquando ge-" nua flectens, aliquando stans, cum nube olivæ " superimpendente, ex qua duæ manus, dextera " falcem, sinistra surculum, tenentes, videantur pro-" dire." Sometimes he exhibited the OLIVE, with its broken branches, in an oval, without the human figure. His impressions, recorded by Maittaire, are those which follow:

1562. *Sermons de Jean Calvin sur la Decalogue,* 8vo; *Vingt-deux Sermons de Calvin sur le* 119^{me} *Pseaume,* 8vo; *Sermons de J. Calvin sur le Cantique de Ezechias,* 8vo.

1563. *Commentaire de Calvin sur le cinq livres de Moyse,* fol.

1567. *La Sainte Bible, traduite en François,* 8vo; *Le Nouveau Testament.* 8vo; *Novum Testamentum, Latine,* 8vo.

1568. *Les Pseaumes, mis en rime par Clement Marot & Theodore de Beze,* 16mo.

1569. *Traité de la Grammaire Françoise,* 8vo; *Traité des Dances,* 8vo.

1581. *Histoire de Portugal,* fol.

1582. *Steph. Jun. Brutus de la puissance légitime du prince sur le peuple, et du peuple sur le prince,* 8vo; *Les Oeuvres morales & meslées de Plutarque, translatées de Grec en François, reveuës & corrigées en plusieurs passages par le Translateur,* fol. Perhaps that of Amyot. The second volume is dated 1581: 2 tom. fol.

MAMERTUS PATISSONIUS is acknowledged generally, to have connected himself with the family of the Estiennes, by marrying the widow of Robert Estienne: but of what Robert? Not of Robert, the brother of Henry, argues Maittaire; for he survived probably till 1588, or at least to compose some Greek verses on the death of Bellai in 1577; a French monody in honour of Christofle du Thou, in 1582; and an epitaphium on Ronsard, in 1585: but Patisson, in his impressions *anni* 1576, subscribes "apud Mamert. Pa-" tissonium, in officina Roberti Stephani." This leads to the reasonable presumption that he was then become the proprietor of an "Imprimerie," formerly belonging to a Robert Estienne. Again, Maittaire cites a royal "privilegium," found in a

work intitled, " Paraphrase du droit des Dismes," &c. granted on the 11th Sept. 1571, to " Denise " Barbé, veuve du feu Robert Estienne, en son " vivant, imprimeur du dict seigneur," &c. This work was reprinted *anno* 1574, " par la même " veufe de Robert Estienne." He doubts not, that this was the widow who soon afterwards became the wife of Mamert Patisson; but he concludes justly, she could not be the widow of Robert Estienne the elder, who died at Geneva, and certainly never was king's printer to Charles IX; less justly, that she could not be the widow of the second Robert; and therefore imagines her to have been the relict of some other Robert, possibly a son of the first Francis, or Charles.

But Du Verdier expressly says, that Mamert Patisson espoused the widow of the son of Robert Estienne, father of Henry, meaning evidently Robert Estienne II.; and such was probably the fact. What then shall we oppose to Maittaire's strong objections, grounded on the supposition of his late survival, his impressions of posterior date, and his poetry? I answer, there are cogent reasons for believing that Robert Estienne the second, actually died before the year 1574. It is acknowledged that he left a son Robert, and a son Francis; for so La Croix du Maine positively attests; and no doubt a son Henry also, as Du Verdier intimates; for this I shall shew, in my sub-

sequent memoir of Robert Estienne the third. The impressions then, attributed by Maittaire after 1570, to Robert Estienne II. or to the unknown Robert, must in reality belong to his son, the third of this name; who afterwards became conspicuous as a printer, and may be presumed to have exercised the profession, or at least to have conceded his name to the establishment, during some part of his minority. This presumption is strengthened by the entire suppression of the title of Typographus Regius, beyond the year 1569: and also generally, by the inferior importance of those later impressions, which with very few exceptions, are incompatible with the dignity of king's printer.

If these considerations are sufficient to obviate the first difficulty, the other, arising from the poems and "epitaphia," said to have been composed by R. Estienne the second at so late a period, whence Maittaire infers his survival till 1582, or several years afterwards, will be more easily removed. The "poemata," &c. in question, are actually the productions not of the second Robert, but of his son. Maittaire has cited them as the productions of the father; but the proof which he brings from La Croix du Maine affords a complete contradiction. That author says, "that Robert "Estienne (brother of Francis; both, sons of Ro- "bert II. and nephews of Henry) was living when "he wrote; (*anno* 1584,) that his residence was

" then in the family of M. de Portes; that he was " then a young man of great skill in Greek and " Latin; and had already composed many poems " in the beforesaid languages, which are to be " found in (or among) the works of Philippes des " Portes, and also a poem on the death of Messire " Christofle de Thou, and others in praise of " other persons of quality," &c. Here then we have in particular the very poem in honour of M. de Thou, which Maittaire expressly ascribes to the father, restored to the son: and on the whole, this perplexing alliance of Mamert Patisson with the family of the Estiennes, may be satisfactorily explained by the assertion that he married the widow of Robert Estienne II.

Having thus endeavoured to ascertain the affinity of Patisson to this learned family, I come now to the brief particulars recorded of his life and character. He was a native of Orleans, and probably a person of liberal education. La Croix du Maine describes him as well skilled in the learned languages, and his own: extols his judicious selection of works for his press, his accuracy in printing, the fine paper and characters which he used, and the ample margins of his copies: and concludes his eulogy by asserting, that as an accomplished printer, he evinced himself truly worthy of Messieurs les Estiennes, with whose house he had by marriage connected himself.

Scævola Sammarthanus, in an epigram addressed to Patisson, in which he requests him to undertake the impression of his works, at the same time pays him no inelegant compliment in the following lines:

> Mamerte optime, qui sacros inerti
> A caligine vindicas poetas,
> Doctorumque vetas perire lusus,
> Hunc incultum etiam tibi libellum
> Commendo, auspiciis tuis in auras
> Deserto cupidum evolare nido.
>

And Regnier, whilst in his fourth satire he complains how difficult it is for a poet of his day to interest the public in his works, with whatever recommendations of intrinsic merit or typographic embellishment they come before them, has however left it upon record, that for a volume to have been printed by Patisson, was considered one of the most powerful of its exterior attractions:

> Or que des ta jeunesse Apollon t'ait appris;
> Que Calliope même ait tracé tes écrits;
> Que le neveu d'Atlas les ait mis sous sa lyre;
> Qu'en l'antre Thespéan on ait daigné les lire;
> Qu'ils tiennent du savoir de l'antique leçon;
> Et qu'ils soient imprimés des mains de Patisson;
> Si quelqu'un les regarde & ne leur sert d'obstacle,
> Estime, mon ami, que c'est un grand miracle.

Henry Estienne evinced his opinion of the skill and industry of Patisson, by entrusting to him the impression of his treatise "de linguæ Gallicæ præ-

" stantia :" Muretus, Thuanus, Fauchet, Scaliger, Passeratius, and other most eminent scholars of the age and country, also employed his press. Patisson frequently executed his impressions in a large and bold Italic character; of which his "Ka- " lendæ Januariæ" of Passeratius, *anni* 1597, exhibit a pleasing specimen. His INSIGNE was in general that of the Estiennes, with the motto " Noli altum sapere," &c.: and (which Maittaire considers as a token of his respect for that family) he seldom failed in addition to his own name to add the words: " Ex officina Roberti Stephani." His impressions of royal edicts and state papers sometimes bear "in fronte," the arms of France and Navarre, instead of the printer's *insigne*. The like substitution has been observed in some other works printed by him, in the *Imprimerie Royale*. He became " Typographus Regius," as Maittaire believes, in 1577; from which time till his decease his subscriptions exhibit that honourable distinction.

Maittaire had seen a solitary impression by Patisson, *anni* 1568, but no further specimens till 1575. There seems also to have been an extraordinary suspension of his press between 1587, and 1594. He is supposed to have survived a little beyond 1600. The earliest of those works which bear the name of his widow, are of the year 1602: and she continued the establishment during the years 1603, and 1604.

1568. *Hymne Génethliaque sur la naissance de M. le Conte de Soissons, à Paris, Mamert Patisson.*

1575. *La Venerie d'Oppian. par Florent Chrestien,* 4to; *Petronius Arbiter, cum notis doctorum virorum,* 4to.

1576. *Verrius Flaccus & Pompeius Festus,* 8vo. *ap. Mamert. Patisson. in officina R. Stephani; Leçons de Perspective de J. Androuet du Cerceau,* fol.; *Antonii Mureti hymni sacri,* 4to.

1577. *Catullus, Tibullus, & Propertius, & Jos. Scaligeri castigationes in eosdem,* 8vo; *Antonii Bayfii poemata,* 8vo; *Scævolæ Sammarthani poemata,* 8vo; *Remigii Bellaquei tumulus,* 4to; *Christ. du Pré, les Larmes funebres,* 4to; *Ansel du Chastel, Recueil de plus notables sentences de la Bible, par quatrains, &c. Dix sonnets sur le triomphe de la verité,* 4to; *Petronii Arbitri Satyricon, lib. XII.*

1578. *Du Perron, Avant-Discours sur l'un & l'autre curieux de Pontus de Tyard,* 4to; *Discours du tems de l'an, &c. par Pontus Tyard,* 4to; *Les Oeuvres poetiques de Remy Belleau,* 8vo; *Hippocratis de capitis vulneribus liber, Græce, & Latinitate donatus a Fran-*

cisco Vertuniano, 8vo; a beautiful volume, and as I have already said, the only Greek impression by Patisson I have met with. *Francisci Ulmi de Liene libellus,* 8vo; frequently found in conjunction with the preceding. *Ciceronis epistolæ ad familiares,* 8vo; *Eædem,* 16mo; *Les premiers Oeuvres de Philippe des Portes,* 12mo.

1579. *Picherellus in Cosmopœiam,* 4to; *Œuvres de Scevole de S. Marthe,* 4to; *Discours sur les médailles & gravures antiques, principalement Romaines, par Antoine Lepoix,* 4to; a rare and curious work: *Buchanani Elegiæ, Sylvæ, Hendecasyllabi, Baptistes,* 12mo; *Ejusdem Psalmi, Jephthes, & poemata alia,* 12mo; *H. Estienne, Precellence du language François,* 8vo; *Manilii Astronomicon liber, cum Jos. Scaligeri commentariis,* 8vo; a most beautiful volume.

1580. *Quintiliani Declamationes, Calphurnii Flacci & Rhetorum minorum quædam, &c.* 8vo.

1581. *Joannis Thuani tumulus,* 4to; *Claude Fauchet, son recueil de l'origine de la langue & poesie Françoise, des rimes & romans,* 4to.

1582. *Beaujoyeul, Ballet comique,* 4to; *Les tragedies de Robert Garnier,* 12mo.

1583. *Christophori Thuani tumulus,* 4to; *Jos. Scaliger de emendatione temporum,* fol.; *Ugolini Verini de illustratione urbis Florentiæ libri tres,* fol.

1584. *Oraison funebre de Ann de Thou,* 4to; *Scævolæ Sammarthani Pædotrophia,* 4to; *Thuanus de re accipitraria,* 4to; *Les Vers du Sieur de Pybrac,* 4to.

1585. *Hospitalii Sermonum libri sex,* 4to; *Juvenalis, Persii, Sulpiciæ, Satyræ,* 8vo; *Oeuvres poetiques de R. Belleau, tome premier,* 12mo.

1586. *Villiomarus in locos controv. R. Titii,* 8vo; *Voyage de M. le duc de Joyeuse en Allemagne & autres lieux,* 8vo.

1587. *Sammarthani de re accipitraria libri tres,* 8vo; *Petronii Arbitri Satyricon, & vett. poetar. carmina non dissimilis argumenti, cum notis doctorum,* 12mo.

1588. *Rufii Festi Breviarium rer. gestar. Pop. Romani,* 8vo.

1594. *Chronicon Prosperi Tironis,* 8vo; *Ecclesiæ Gallicanæ in schismate status,* 8vo; *Les libertés de l'Eglise Gallicane, par P. Pithou,*

8vo; *Playdoyé de M. Ant. Arnauld contre les Jesuites,* 8vo; *Lettres pour la pré-séance du Roy de France; Extraict des registres sur la concile de Trent,* 8vo; *Tillet, sur les libertés de l'Eglise Gallicane,* 8vo; *Joly Panegyrique au roy Henry IV.* 8vo; *De canonica absolutione Henrici IV.* 8vo; *Extraict de la Genealogie de Hughes Capet,* 8vo.

1595. *Genealogie de la maison Montmorency,* 8vo; *De la dissolution du marriage par impuissance.*

1597. *P. Pithœi elogium, Papirio Massono authore,* 8vo; *Replique à la remonstrance de quelques ministres, par du Perron Evesque d'Evreux,* 8vo; *Abelis Sammarthani poemata,* 8vo; *Johannis Passeratii eloquentiæ professoris & interpretis regii Calendæ Januariæ,* 4to; *Ejusdem de cæcitate oratio,* 8vo.

1599; *Jac. Aug. Thuani poemata sacra,* 8vo; *Edit du roy & declaration sur les precedents edits de pacification,* 8vo; *Oeuvres poetiques de Philippe des Portes,* 4to.

The following were from the press of the widow of Mamert Patisson.

1602. *Les Oeuvres de Jean Passerat,* 8vo; *Verses amoureux & stances du Sieur Bertaut,* 8vo.

1603. *Joannis Passeratii poemata*, 8vo.

1604. *Les Pseaumes de David, mis en vers par Phil. des Portes*, 8vo; *Jac. Aug. Thuani Historiarum sui temporis pars prima*, fol.; *Eædem 2 tomis*, 4to.

This first part of the History of Thuanus contains passages which, as offensive to the court of Rome, were suppressed in subsequent impressions, and not restored till the fine London edition, *anni* 1733, in 7 vols. fol. appeared. The first edition of the History of M. de Thou, (says Niceron,) or to speak more accurately, the commencement of that history, was executed at Paris in 1604, fol. by the widow of Mamert Patisson, and thus entitled: "Jac. Aug. Thuani Historiarum sui tem- "poris pars prima." It is divided into eighteen books, and extends from the year 1546, to 1560. Titius, who undertook to give a detail of all the editions of M. de Thou's History, was unacquainted with this; which is not a matter of surprise, for it is extremely rare. Colomiés marks its value in his "Bibliothèque Choisie," when he thus speaks of it: "Quelque édition que l'on ait "de l'Histoire de M. de Thou, il faut y joindre les "dix huit premiers Livres imprimez chez Patis- "son, à cause de certains endroits qui ne se ren- "contrent point dans les autres éditions." It contains a Preface addressed to the king, Henry IV,

which has been inserted in all subsequent impressions. This preface is a "chef d'œuvre" in its kind, and is one of those three which the learned have considered as transcending all others. The remaining two are that of Casaubon, in his edition of Polybius, and that of Calvin, found at the head of his "Institutiones Christianæ." *Vid. Niceron, tom. IX. p. 326. & seq.*

CHAPTER XXI.

JOANNES PASSERATIUS—BIOGRAPHICAL NOTICE OF HIM—HIS PROSE AND POETICAL WORKS—CALENDÆ JANUARIÆ—NIHIL ET ROSA, CITED AND TRANSLATED.

PANTALEON, the father of JEAN PASSERAT, and his mother Nicole Thienot, were both of Troyes, in Champagne; in which city he was born on the festival of S. Luke, in the year 1540. His parents were probably poor though respectable; for it was to an uncle on the mother's side, a canon of St. Peter's in Troyes, that he was indebted for his education. By him he was first placed in a college or seminary, of his native city. But the master was severe, and young Passerat, impatient of such discipline, absconded from Troyes, fled to Bourges, and for a time earned his subsistence as a menial servant. After an absence of no very long duration, he returned home: his uncle the canon pardoned his indiscretion, replaced him in the same college, and maintained him there three years. The next scene of his studies was at Paris, in the college of Rheims.

His learning and diligence soon recommended him to an official situation in the college of Du Plessis, and subsequently in that of the cardinal Le Moine, where Emond Richer presided, who afterwards distinguished himself as a strenuous defender of the Gallican church.

He continued to deliver lectures on Latin authors at Paris for some time, much to the satisfaction of a respectable auditory, (amongst whom were two considerable poets, Pierre Ronsard, and Jean, son of Lazare de Bayf,) but not entirely to his own. For perceiving that a radical knowledge of the Latin language was not to be obtained without an acquaintance with the phraseology of the ancient jurisconsults; since even Cicero cannot be understood without it; he resolved to accompany Alfonso d'Elbene, bishop of Albi, to Bourges, and to study there under the celebrated Cujas, the great restorer of the old Roman jurisprudence in these latter ages. After a stay of three years, returning to Paris by way of Espernay, he undertook with some other persons, a deputation to the prince of Condé, who was then meditating a siege of that place, and succeeded in dissuading him from it.

To Paris then Passeratius returned in 1569; and speedily commenced a lecture on a title or portion of the Pandects, "de verborum significa-"tione," which gave him an opportunity of ex-

hibiting the proficiency he had made in the civil law, under Cujas, and his own extended knowledge of the Latin tongue. From this time, all who were studious of the "belles lettres" at Paris, frequented his auditory: and he acquired the admiration and esteem of many persons illustrious for their learning, quality, or employments. The principal of these was Henri de Même, (or Mêmes,) Maitre des Requêtes, who offered him apartments in his own "hôtel," or palace; and with whom he continued to reside twenty-nine years.

Petrus Ramus, who at the same period filled the chair of Professor Royal in eloquence at Paris, through the jealousy and hatred of one of his colleagues, perished in the massacre of S. Bartholemew, *anno* 1572; and Passeratius was appointed to the vacant chair. Turnebus, Auratus, and Lambinus, however well skilled in the Latin language, had signalized themselves more in this school by explaining Greek authors, than Latin. But Passeratius, though a proficient in Greek, as appears from his writings; cultivated the Latin tongue still more, and attached himself principally to the exposition of Roman writers. And this he performed with extraordinary applause, and to continually increasing auditories; amongst whom were found both young persons, and such as were of more advanced age, foreigners and natives, and even presidents and counsellors of the parlia-

ment. "Plurimum refert" (says le Clerc, after Pliny) "in quæ cujusque virtus tempora incide-"rit." Had Passerat found himself thrown upon those ages when there was no taste or judgment, his talents would have been buried in obscurity, and lost to mankind. Charles IX. and Henry III. testified their esteem for him; and as he possessed fine talents for French poetry, the latter engaged him to compose in that language a poem on "Hunting." It is addressed to the king, and thus commences:

"Henri, grand Roi, fleur des Princes du monde."

He treats in this poem of the best kinds of hunting-dogs, of the manner of distinguishing and training them, of their diseases, &c. It was highly approved by Ronsard, Du Bellay, Bayf, and other French poets of the time; though the style is neither so turgid, nor so full of Latinisms, as their own.

From his own account in his "seventh Dis-"course," a just idea may be formed of this professor's diligence in the preparation for his lectures. To illustrate Plautus, and explain him with success, he read attentively all the ancient Grammarians, (whom he often cites,) and the "Glossæ "antiquæ," which Henry Estienne had not long before published: he drew up distinct indexes of Latin words, and of letters which have an affinity

to each other, specifying the manner in which they are reciprocally changed: he compared the manuscripts and editions of Plautus, to collect various readings; and then re-perused his author from beginning to end. If, says he, it be asked what advantage I gained from this process, my answer is this: I learned that before, I knew little or nothing of my subject:—I became more cautious:—I found myself less inclined to give credit to the "reveries" (meaning the critical conjectures) of others, or my own.

Having been in no respect a partisan of the League, in 1593, he assisted in composing an ingenious satire, termed "le Catholicon d'Espagne." Three other persons had a share in that work: Jaques Gillot, a counsellor of Paris; Le Roy, a canon of Rouen; and Nicolas Rapin, prevôt or commandant of the "Gardes de la Connétablie." Gillot and le Roy wrote the prose, as M. de Thou says in the ninth book of his History; Rapin and Passerat composed the poetry found in that satire, as M. du Puy asserts in his notes on the work, and M. le Duchat after him. In 1594, Henry IV. being master of Paris, Passeratius recommenced his lectures, which had been interrupted, by interweaving, in an oration relating to the works of Cicero, an animated invective against the Jesuits; whom he describes as hypocrites and harpies, who, under the pretext of gratuitous in-

struction, and the profession of entire disinterestedness, had already amassed great riches; and were of the Spanish party, and enemies to France. Of this passage of the oration, M. de Thou has introduced a large portion in his history, *sub anno* 1594.

It appears from the "Orationes," introductory to his lectures, XXIX of which are extant, that he discoursed "ex cathedra" on various comedies of Plautus, many of the orations of Cicero, and his other writings, on Sallust, on the speech of Cato concerning the Oppian law, on the "Con-" solatio" of Ovid, (as he considered it,) "ad Li-" viam," on the contest for the armour of Achilles in the same poet, and on the Bucolics of Virgil: besides those "Commentarii" or "Prælectiones " solennes" of his, on Catullus, Tibullus, and Propertius, which are now extant, and appeared as a posthumous work. His eulogists speak of his talents in this way with great praise; and from the specimens which remain, the judgment of Le Clerc is, that he was extremely capable of giving a high finish and perfection to all his works, if he had found leisure for revising them himself, and preparing them for publication.

Passerat had (probably in his youth) the misfortune to lose an eye by the stroke of a tennis-ball. This accident, which disfigured him not a little, did not restrain him from study and inces-

sant application. In the year 1597, he experienced a severe paralytic affection, and moreover lost the sight of that eye, which alone remained to him before. This misfortune gave occasion to an oration, the last which he is supposed to have indited, "on the loss of sight:" which affords a presumption that he endured his calamitous circumstances with great constancy. Thuanus asserts, that his faculties towards the close of his life became much impaired; and indeed a palsy could scarce fail to produce such an effect. He died Sept. 14th, *anni* 1602, aged 68 years. A monument, erected to his memory at the expense of Jean Jaques de Mêmes, in the Dominican church at Paris, exhibits the following inscription beneath a bust of marble:

Jo. Jac. Memmius Errici Fil.
Jo. Jac. Nepos. Supp. Libell. in
Reg. Mag. Discip. Præcept.
cariss. Hoc Monum. de suo
fieri cur. Objit. XVIII. Kal.
Octobr. die S. Crucis IↃC. IↃ. CII.

Another funereal inscription attributed to the pen of that Rapin, whom we have before mentioned, but perhaps composed merely as a trial of skill, manifestly confirms the effect of disease on this distinguished scholar, as stated by Thuanus.

Nos, qui Passeratum plures jam vidimus annos
Dimidia vivum vix bene parte sui,

Non illum vere dicamus mortuum, amici;
Dicamus potius, desiit ille mori.

But Passerat, who without prejudice to his religious or moral qualities, appears to have been when in the enjoyment of health, of a facetious disposition, had more than once performed the same office for himself. The most remarkable of these "Epitaphia" extant among his Latin poems, is that which follows:

Hic situs est parva Janus Passertius urna,
Ausonii Doctor Regius Eloquii.
Discipuli, memores tumulo date serta magistri,
Et vario florum munere vernet humus.
Hoc culta officio mea molliter ossa quiescent,
Sint modo carminibus non onerata malis.

This Urn's contracted bound contains
All that of Passerat remains.
Imbued by him with Latian lore,
Ye pious youths his loss deplore:
Grateful, the wreath funereal weave,
And deck with flow'rs your Master's grave.
So—tranquil shall his ashes rest,
If by no barbarous strains opprest.

The portrait which is prefixed to his poems, does not represent him as one who could please, or create a favourable prepossession by his good mien. His eyes (whilst he enjoyed the use of them) were diminutive, his nose disproportionably

large, and he had also, it is said, an excessive redness or floridness of countenance. As to the character of his heart and morals, (says Le Clerc,) there is no reason to suppose it evil. He was a good Frenchman, a great enemy of the League and its partisans, and probably a good catholic. Masson attests, in his Eulogy, that he readily espoused what he believed right and just; and that if in the warmth of irritation, he had chanced to deviate from that equity which he held in such high esteem, he frequently made his acknowledgment to the friend who told him of it: repeating these words of a comic writer, "mutor veris:" truth compels me to change my opinion.

Le Clerc says, he finds no malignity in the writings of Passeratius; though M. de Thou, who otherwise commends him, insinuates that he set no great value on the productions of other scholars. He is also accused of combating too often the criticisms of Joseph Scaliger, in his notes on Catullus, Tibullus, and Propertius. Scaliger published those three poets from the press of Patisson, in 1577, so rapidly, that he spent not a whole month in drawing up his remarks, which occupy two hundred and fifty pages in 8vo. Learned as those notes are, it is reasonable to suppose they betray some errors. Passerat had a right to correct them; but Le Clerc had not observed that he does it any where with asperity. Be this as it

may, if the "Scaligerana secunda" is a work to be credited, (for it contains much matter of very doubtful authority,) Scaliger, in his Table-talk, repaid our professor with interest; accusing him of gross ignorance, and alleging other charges, from which he is well vindicated by Le Clerc.

The entire collection of the French poems of Passerat, "ses Oeuvres Poetiques Françoises," was first given to the public in 1606. A portion of them had indeed appeared in the lifetime of their author. But the edition of 1606, is said (in the title) to be augmented "de plus de la moitié" beyond the former impressions. His nephew, J. de Rougevalet, superintended this posthumous edition, and inscribed it to the Duc de Sully. The French poetry of that time has been said to differ almost as much from that of the present day, as the diction of Ennius does from Virgil's. It savours more of Latin than of French. It is full of words fabricated in despite of the genius of the French language, of harsh and forced constructions, of concurrences of vowels without elision, and the like blemishes. Passerat is however one of those poets of the time, who are least infected with such faults. He is more *French* in his style than most of his cotemporaries, though he had more skill in Latinity than they.

"Poëmes," (specifically so termed,) "elegies, son-
"nets, chansons, odes, epigrammes, epitaphes," al-

most all descriptions of poetry, are found amongst his works. Felicitous turns of expression, and fine verses are frequently met with in them. Some of his vernacular poems are still read, and reprinted in collections, on account of their simple and natural expression or character, which sometimes resembles that of Marot. Such is the "Méta-"morphose d'un Homme en un Oiseau." In a word, there are passages not a few, both grave and facetious, in these poems, which are still agreeable to readers who are fond of the "old "language."

Of his Latin poems, which are published with the title of "Kalendæ Januariæ, & varia quædam "Poemata," part had appeared in 1597, from the press of Mamertus Patissonius, inscribed to Jean Jaques de Mêmes. Nine years afterwards, this collection was republished by Rougevalet, with the addition of all his other Latin poems that could be found. We have already noticed the friendship which Passerat, after his return to Paris in 1569, formed with M. Henri de Mêmes, who was himself a learned man, and the Mæcenas of those scholars which Paris then possessed. The father of Henri was Jean Jaques de Mêsmes, seigneur de Rossy, of an illustrious house of Guienne; a nobleman who had been distinguished by his personal learning and merit, the high offices which he held under the queen of Navarre, and the favour of Francis I. The patron of Passerat in-

herited his father's talents and taste, and like him discharged high state offices; but his favourite gratifications seem to have been derived from the intercourse of private friendship, and the pursuits of literature. Domesticated with such a patron, Passeratius addressed to him annually, during the space of twenty-six years successively, a Latin poem, by way of an "Etrenne," or new year's gift. These, intitled "Calendæ Januariæ," as before mentioned, commence with the year 1570, and are continued as far as 1596, in which year his patron died: so that M. Baillet is mistaken in attributing their discontinuance to the poet's indisposition. Before we lose sight of so generous a benefactor, let it be observed, that from several "epigrammata" found in the volume, he appears to have frequently signalized the return of the year, by a gift to the poet, far more substantial than that which he received. Affixed to the verses intitled "Gratulatio," and dated 1574, we find an "epigram," on occasion of the receipt of fifty pieces of gold, presented by M. de Mêmes to the author. The latter had indeed sent back the purse, and declined the acceptance of it: but his patron insisted on his receiving it; which gave rise to the verses here cited.

Aureolos decies quinos, tua dona, remisi:
Ecce iterum accipiam dona remissa jubes.
Quod tribuisti olim, poterat satis esse, superque;
Et tamen hoc, Memmi! tollere cogor onus.

Ista quidem vis est, fioque e divite pauper,
Contento quoniam non licet esse mihi.

Far, far transcending all desert of mine,
I own your bounty, and the gift decline.
In vain the gold's return'd, in vain my hands
Reject the boon enforc'd with your commands.
Your liberal hands that made me rich before,
Impoverish the Bard—by giving more.
'Tis downright violence, though kindly meant,
That thus forbids him to remain content.

Passerat, says le Clerc, had formed his Latin style and taste on the best models of ancient Rome, and wrote in a Latinity which had ceased to fluctuate since the age of Augustus: we are therefore not surprised to find him in his Latin compositions superior to himself; because he speaks a French which is now antiquated, and wrote such French verse, as was written in the infancy of French poesy. He pronounces the "Calendæ" to be full of genius and invention; and expressed in a language as pure and elevated as poems of that nature will admit. Their general character however is that of ingenuity, rather than dignity. They every where display extensive and varied erudition, which ministers to a sportive fancy, delighting itself in point and antithesis, "in equi-"voques," and "jeux de môts." Amongst them Le Clerc has noticed with special approbation, those intitled "Hortus Memmii," "Villæ Mem-"miæ Lucus," "Aqua Memmia," and the playful

" Etrennes," which are severally superscribed " Umbra," " Pavo," " Aura," " Nugæ," and " Ni- " hil." By the Latin term " Nugæ," he considers to be meant, *Gallice*, " de bagatelles de toutes " sortes." NOTHING, adds the same critic, he jocosely makes the greatest thing in the universe, " par une équivoque de la langue Latine, qui prend " le mot Nihil pour une simple particule negative, " & qui le prend aussi pour un nominatif:" or as Dr. Johnson has observed of a poem on the same subject by Rochester, NOTHING must here be considered as having not only a negative but a positive signification; and Passerat confounds the two senses. After the poem entitled " Nihil," is found an epigram by Theodore Beza, ingeniously written, in praise of the author. Another of these poems, entitled " Nemo," exhibits a similar play upon the word. Passerat's description of an " Elephant," taken from Pliny, is translated with great felicity: other subjects are " Gallus," " Co- " lumba," " Oliva," " Morus," Ficus," " Palma," " Psittacus," "Gratiæ," "Laurus," "Rosa," "Olor." All his poems, says Le Clerc, are fine; but those here specified have " une grace particuliere." Speaking highly in praise also of the other occasional and minor Latin poems of Passeratius, he cites as peculiarly excellent that "Epigram," which I have already adduced in the Chapter relating to Charles Estienne.

To notice more briefly other learned produc-

tions of Passeratius;—in 1606, appeared at Paris his "De litterarum inter se cognatione & permu-"tatione Liber;" pronounced to be of great use in critical studies, and said to have obtained the suffrage of Scaliger himself: his "Orationes," published by his nephew in the same year, and afterwards once or twice reprinted. They are twenty-nine in number, and served as introductory discourses to his lectures. Two years subsequently came forth his "Commentarii in Catullum, Tibullum, & "Propertium," *Parisiis*, 1608, fol. exhibiting the text of these respective poets, copious remarks on each, and a very extensive and elaborate index. The last, a small volume of "Conjecturæ," was printed at Paris, 1612, 8vo. It comprises sixty-eight pages only, explains and corrects by conjecture various passages of ancient authors; but being entitled Lib. I. is to be considered as a part only of an intended larger work. The particular merit of this "Professor Regius," and his connexion with the press of Patisson, may justify so extended a notice of him. Le Clerc has spoken very fully of all his learned works, and given long translated extracts from some of them, *Bibliothèque Anc. & Mod. Tom. VII.* I conclude with citing the terminating words of his article respecting the literary productions of Passeratius, which are: "Que ce qu'il a fait est très digne "d'être lu par la Jeunesse, & qu'il y a plus à pro-"fiter, qu'en mille livres nouveaux."

JOANNIS PASSERATII

NIHIL.

CAL. JAN. ANNI M.D.LXXXII.

Janus adest, festæ poscunt sua dona calendæ:
Munus abest festis quod possim offerre calendis.
Siccine Castalius nobis exaruit humor?
Usque adeo ingenii nostri est exhausta facultas,
Immunem ut videat redeuntis Janitor anni?
Quod nusquam est potius nova per vestigia quæram.
Ecce autem, partes sese dum versat in omnes,
Invenit mea Musa Nihil: ne despice munus:
Nam Nihil est gemmis, Nihil est pretiosius auro.
Huc animum, huc igitur vultus adverte benignos,
Res ea nunc canitur quæ nulli audita priorum.
Ausonii & Graii dixerunt cætera vates:
Ausoniæ indictum Nihil est Graiæque Camœnæ.
E cœlo quacunque Ceres sua prospicit arva,
Aut genitor liquidis orbem complectitur ulnis
Oceanus, Nihil interitus, & originis expers:
Immortale Nihil, Nihil omni ex parte beatum.
Quod si hinc majestas & vis divina probatur,
Nunquid honore Deûm, nunquid dignabimur aris?
Conspectu lucis Nihil est jucundius almæ.
Vere Nihil, Nihil irriguo formosius horto,
Floridius pratis, Zephyri clementius aura.
Nobilius Nihil est magnorum sanguine Regum.
Firmius est adamante Nihil, Chalybumque metallis.
Fata Nihil superat; Nihil æquiparabile Cœlo.
In bello sanctum Nihil est, Martisque tumultu.
Felix cui Nihil est: (fuerant hæc vota Tibullo:)
Non timet insidias: fures, incendia temnit:
Sollicitas sequitur nullo sub judice lites.
Ille ipse intrepidis qui subjicit omnia plantis,
Zenonis sapiens Nihil admiratur, & optat.

Socraticique gregis fuit ista scientia quondam
Scire Nihil: studio cui nunc incumbitur uni:
Nec quicquam in ludo mavult didicisse juventus:
Ad magnas quia ducit opes, & culmen honorum.
Nosce Nihil, nosces fertur quod Pythagoreæ
Grano hærere fabæ, cui vox adjuncta negantis.
Multi Mercurio freti duce, viscera terræ
Dura liquefaciunt, simul & patrimonia miscent,
Arcano instantes operi, & carbonibus atris:
Qui tandem exhausti damnis, fractique labore,
Inveniunt, atque inventum Nihil usque requirunt.
Hoc dimetiri non ulla decempeda possit,
Nec numeret Libycæ numerum qui callet arenæ.
Vel Phœbo ignotum Nihil est: Nihil altius astris.
Tuque, tibi licet eximium sit mentis acumen,
Omnem in naturam penetrans, et in abdita rerum,
Pace tua, Memmi, Nihil ignorare videris:
Sole tamen Nihil est, & puro clarius igni.
Tange Nihil, dicesque Nihil sine corpore tangi.
Cerne Nihil, cerni dices Nihil absque colore.
Surdum audit, loquiturque Nihil sine voce, volatque
Absque ope pennarum, & graditur sine cruribus ullis.
Absque loco, motuque Nihil per inane vagatur.
Humano generi utilius Nihil arte medendi.
Ne rhombos igitur, neu Thessala murmura tentet,
Idalia vacuum trajectus arundine pectus:
Neu legat Idæo Dictæum in vertice gramen:
Vulneribus sævi Nihil auxiliatur Amoris.
Vexerit & quamvis trans mœstas portitor undas,
Ad superos imo Nihil hunc revocabit ab Orco.
Inferni Nihil inflectit præcordia regis,
Parcarumque colos, & inexorabile pensum.
Obruta Phlegræis campis Titania pubes
Fulmineo sensit Nihil esse potentius ictu.
Porrigitur magni Nihil extra mœnia mundi.
Diique Nihil metuunt. Quid longo carmine plura
Commemorem? Virtute Nihil præstantius ipsa,

Splendidiusque Nihil: Nihil est Jove denique majus.
Sed tempus finem argutis imponere nugis,
Ne tibi si multa laudem mea munera charta,
De Nihilo nihili pariant fastidia versus.

NOTHING.

A POEM OF PASSERATIUS, ADDRESSED TO HIS FRIEND MEMMIUS [a].

JANUS is here,—the festal day
Demands a tributary lay.
The barren Muse no lay can bring,
Dried up is the Castalian spring.
What! not a spark of mental fire
The sluggard genius to inspire!
Must she with empty hand appear
Before the Porter of the year?
Rather, in paths untried before,
Let us what nowhere is, explore.

Lo! whilst the undetermin'd Muse
Now up, now down, the search pursues:
Turns here, and there, and round, and round,
Nay, do not smile: she has NOTHING found.

Nothing more worth than gems we hold;
Nothing more precious is than gold.
With kindness, sir, your ears incline,
No hackney'd, ransack'd theme is mine.
Grecian and Roman bards, we own,
Through all Pieria's heights have flown.

[a] This translation has been reprinted with numerous corrections, from a publication entitled "Prolusiones Poeticæ," &c. Chester, 1778, 8vo. As it was a contribution of the author of the present work to that collection, he has considered himself at liberty thus to revise and republish it.

Nothing's the subject yet unsung
By Grecian or by Roman tongue.

Where'er from heaven, in prospect wide
Her harvests Ceres kens with pride;
Where'er old Ocean shews his face,
And clasps the Earth in close embrace;
Nothing beginning wants, and end;
Nothing doth bliss complete attend.
If hence indisputably shine
The power and energy divine,
What offered gifts, what flames can rise,
Worthy the Ruler of the skies!

Nothing's more pleasing to the sight
Than the clear day's fair-beaming light:
Nothing more beauteous verdure spreads
Than watered lawns, and flowery meads:
Nothing more jocund is than Spring,
More soft than Zephyr's balmy wing:
Has firmness, more than steel evinces:
Is nobler than the blood of princes:
Can rule the Destinies, and say,
With Heaven I hold divided sway.

Nothing the rage of war defies,
Nothing in tumult sacred lies:
Nothing in peace is right and just;
Nothing in treaties you may trust.

Happy, who Nothing still enjoys:
Be this my boon, Tibullus cries:
He nor for doubtful lawsuits cares,
Nor baleful fires, nor thieves, nor snares.
Nay—he whom grave old Zeno owns
The chief of Wisdom's favoured sons,
Though every thing to Fate he leaves,
Nothing admires, and Nothing craves.

Among the old Socratic crew,
The wise were they, who Nothing knew:
And, sir, I speak it to our praise,
Nothing's the study now-a-days.
Still 'tis our youth's supreme concern
Nothing, at school, at home, to learn:
Who Nothing know, are sure to rise
To wealth, and fame, and dignities.

If from the classic [a] appellation
Of Nothing, you'll abstract negation,
The Pythagoric bean's excrescence
Will stand revealed in name and essence.

Many, with Mercury their guide,
Earth's bowels pure have liquefied:
Willing their substance to consume
In secret works, and fire, and fume;
Till with long loss and labour, weak,
They Nothing find, yet Nothing seek.

Not he, whose speculative brains
Can sum the sands of Lybian plains,
With measuring staff, and outstretch'd line,
Can boundless Nothing's length define.
Nothing evades Sol's effluence bright,
And soars beyond the astral light.
Even you, whose intellect profound
Can scale the skies, and pierce the ground;
Whose vigorous and sagacious mind
To depths unknown a clue can find;

[a] Nihil per apocopen extremæ syllabæ factum est ab eo quod est nihilum, ut Priscianus ait Quid hilum sit, docet Festus: Hilum, inquit, putant esse, quod grano fabæ a hæret, ex quo nihil & nihilum. Consule *Vossii Etymologicum Linguæ Latinæ*, Neapoli, 1762, fol.

(Forgive my freedom) seem to me
Ignorant of Nothing, sir, to be.

Yet Nothing's clear, as Sol's bright beam;
Conspicuous, as the lambent flame.
Touch Nothing—and you must profess
To touch what's really bodiless.
View Nothing, and you'll doubtless view
What's colourless—and shapeless too.
Nothing, though deaf, can hear, and speak,
Though silence never known to break;
Devoid of wings, through ether wend;
And footless, in the race contend:
Nothing pervades the realms of space,
Though lacking motion, parts, and place.

Nothing more useful, sir, you'll find
Than art of healing, to mankind:
Let no fond lover then, rehearse
The muttering wizard's magic verse:
Nor with the rhombus' rumbling roll
Inconstant Luna's course control:
Nor vain Dictæan herbage crop
Along the lofty Ida's top:
For Nothing's lenient aid, be sure,
The pining lover's wounds can cure:
Or if, by Charon ferried o'er,
Can fetch him from the Stygian shore.
Nothing has influence to control
Stern, grisly Pluto's ruthless soul;
To curb the rigid sisters three;
And stem the force of Destiny.

Stretch'd on the fam'd Phlegræan field,
And taught by mightier force to yield,
The Titan offspring Nothing prove
More powerful than the bolts of Jove.

Nothing, how strange to tell, is found
Beyond the universal round,
Nothing—but wherefore add we more—
Nothing, even gods themselves adore.
Virtue to merit has pretence:
Nothing has greater excellence.
In fine, let Jove his honours claim:
Nothing can boast a higher name.

But hold! no more the theme prolong:
'Tis time to end a trifling song:
No more of Nothing, Muse! rehearse,
In this thy good for Nothing verse:
Lest, after all, a theme so light
Should Nothing but disgust excite.

THEODORI BEZÆ

IN NIHIL PASSERATII.

Pace mihi liceat, Sapientes, dicere vestra,
Qui factum ex Nihilo dicitis esse Nihil,
En qui vos verbis, qui vos ratione refellat:
Et quiddam esse probet quod fuit ante Nihil.
Quiddam, inquam, ex Nihilo faciat, quo credere quicquam
Grandius, aut etiam fingere velle, nefas.
Imo, quod mirum magis est, qui misceat una
Sic Alicui Nihilum, sic Aliquid Nihilo,
Ut confirmet idem simul esse Aliquidque Nihilque:
Et neutrum esse probet quod sit utrumque tamen.
Mirus homo! Nihil esse Aliquid ponensque negansque;
Quodque negat statuens, quod statuitque negans.

On the Nihil of Passeratius.

With your leave, ye that deal in scholastic surmises,
And tell us from Nothing that Nothing arises,

Here's a bard, who in numbers with argument fraught
Proves *that* to be Somewhat, which *ante* was Nought.
"What? Something has made out of Nothing!" you'll ask.
Yes, I say, and affirm it, though strange is the task:
Nay more, has so mingled in dextrous oration,
With NONENTITY, BEING—with ESSENCE, NEGATION—
That SOMETHING and NOTHING you'd own to be either,
Yet what really is both, he has shewn to be neither.
That Somewhat is Nought, is affirm'd, is denied,
And that either is either, the talent employ'd
Shall extort your assent: and he finds you complying,
His NEGATUR affirming,—his DATUR denying.

JOANNIS PASSERATII

ROSA.

CAL. JAN. ANNI M.D.XCV.

SUCCEDENS gelido rediit lux prima Decembri,
Et de more novus nova munera postulat annus.
Ecce tibi adventum tepidi parit ante Favonî
Musa Rosam, gracilique simul te carmine donat,
Quod nec ab ingenio, nec commendatur ab arte.
Carmine digna Rosa est: vellem caneretur, ut illam
Teïus arguta cecinit testudine vates.
Tramite qui obliquo duodena perambulat astra,
Magni Oculus mundi, Rosea face temperat orbem.
Contemplare polum, rutili domus utraque Phœbi
Plena Rosis; & qua Eöa sese exerit unda,
Herculeo & qua fessus equos in gurgite mergit.
Ipsa manu Rosea Roseos Aurora jugales
Matutina quatit. Roseo est Thaumantias ore.
Est regina Cypri Roseis spectanda labellis,
Estque sinu Roseo, & rosea cervice refulget.
Fervidus ille puer, qui lampade sævit & arcu
In vacuas mentes, Roseis florentia sertis
Membra gerit. Sunt vincta Rosis tibi tempora, Liber.

Virtutum custos Roseus Pudor, atque decentes
Inficit hic malas, cupido cum nupta marito
Ducitur, & Roseum mox est scansura cubile.
Non ita lætatur pomis Autumnus & uvis,
Torrida nec gaudet spicis flaventibus Æstas,
Purpureis ut verna Rosis se tempora jactant.
Ver ut honos Anni, Rosa sic est gloria Veris.
Tolle Rosas, tu delicias, tu gaudia vitæ
Sustuleris, omnisque lepos, ludusque, jocusque
Occidet; algebunt positis convivia mensis.
Redde Rosas, lucem tectis caligine rebus
Reddideris; tristi decedent nubila fronte.
Cum fundit Terra alma Rosas, cœlique marisque
Pura nitet facies, Naturaque tota renidet:
Graminibus campi, vestitur frondibus arbos:
Fratribus inclusis, Zephyri genitabilis aura
Sola viget, resonant avium concentibus agri.
Talis prima dies nascenti conscia mundo.
Est Rosa flos florum: atque alios tantum eminet inter,
Quantum inter glaucas salices Cybeleïa pinus.
Colla comasque Rosis Junonia cingitur Hebe,
Alcidenque subit Roseis complexa lacertis,
Oetææ renovans antiqua incendia flammæ.
Blanda Rosam gestat, geminæ connexa sorori,
Gratia, nec Paphiam sinit huic contendere myrtum.
Quicquid nudus Arabs metit in bene-olentibus arvis,
Imbellesque Syri: quicquid Gangeticus ales
Congerit in nidum, suavi Rosa vincit odore.
Non illi, Tyrio quæ rursus tingitur ostro,
Ebria non Afro certabit murice lana.
Exuperat cunctos nitido fulgore lapillos,
Quos sub Erythræo legit æquore decolor Indus.

.

Illa quidem, spinas quia nascitur inter acutas,
Sæpe manus avidas teneris læsura puellis:
Sed placitum hoc Veneri, lætis quæ tristia miscet
Dulciaque objiciens, succis adspergit amaris,

Mella ut apes nobis, simul & mala spicula figunt.
Sacra Rosa est Genio: Rosa nos brevis admonet ævi:
Quippe oriente oritur, cadit & Rosa sole cadente.
Hoc vestram in speculo formam spectate, superbæ,
Ætatisque bonæ fugientia carpite dona,
Dum licet; hora dedit, florem auferet hora caducum.
Spes animis mœstis hilares Rosa visa reducit;
Aut capite, aut gestata sinu, vel pendula collo.
Manibus est imis Rosa grata, & grata sepulcris:
Elysioque micat semper Rosa plurima campo.
Ornantur pia templa Rosis, & signa deorum.

.

Nata coronando calici Rosa, nata theatro.
Pulchrius in terris nihil & jucundius illa
Idalium summo prospectat ab æthere sidus.
Quis calathi ridentis honos, cum luce sub ipsa
Panditur, aut radiis Hyperionis icta dehiscit,
Explicitoque croci semen recludit amictu?
Forsan & hic flos est ortus de sanguine regum.
Certe equidem sceptris vetus est insigne Britannis,
Nobilitasque Rosæ percusso fulget in auro.

.

.

Cærulea vinctus glacie dum Sequana torpet,
Plaustraque marmoreo perfert stridentia tergo,
Hoc tibi depropero munus, clarissime Memmi;
Ut Rosa lecta tibi mediæ inter frigora brumæ
Acceleret Zephyros, exoptatamque salutem.
Quas ego tum superis, memori quam pectore, grates?
Quam suscepta libens tum vota Coronide nato
Persolvam, reducem videas si sanus Aprilem?

THE ROSE.

TO THE SAME.

Now, cold December quits his drear domain,
And lo! the first of months renews his reign.

On these bleak regions dawns the festal day,
And asks the gift the Muse was wont to pay.
Emulous of Spring, e'er yet mild Zephyr blows,
The grateful bard presents a blooming Rose;
And with the Rose a song. The song, my friend!
Though worthless, let the unrivall'd Flow'r commend.
Oh! could our numbers breathe Anacreon's fire,
This theme were worthy of his tuneful lyre.

Yon bright orb that pervades the circling signs,
Great source of light, with Rosy splendors shines;
Mark his bright course, the wide expanse survey,
Exuberant Roses strew the ethereal way;
Whether yon eastern steep he haste to gain,
Or whelm his glories in the western main.
Harness'd with Roses, Morning's coursers glow,
And Rosy splendors tinge the arching bow;
On the ambrosial lip of Venus dwells
The vermeil Rose, and in her mien excels.
The wanton Boy that wings the pointed dart,
And tortures with his flame the unguarded heart,
A gay festoon of mingled Roses wears.
A Rosy wreath thy brow, O Bacchus, bears,

The blushing cheek of Modesty, the pride
Of every virtue, is with Roses dy'd:
Such tints suffuse the face of beauty led
By Rosy Hymen to the nuptial bed.

Let fruitful Autumn boast the purple vine;
Bright Summer, be the golden harvest thine:
For Spring's mild scenes the flow'r of beauty blows,
Pride of the year—his pride the blooming Rose.
Robb'd of its fragrance, Pleasure's self would pine,
And festive Mirth her drooping head decline;
But foe to dull chagrin, the Rose dispels
Each cloud that on the brow of beauty dwells.

When vernal Roses shed their sweets around,
How nature smiles! behold what joys abound.
Peaceful the sea's expanse, the heaven serene,
Mantled the fields and woods in loveliest green;
Silenc'd each rude blast, Zephyr skims the plains,
And birds delighted pour their sweetest strains.
Such Nature's form, so smil'd the conscious earth,
In the blest morning of creation's birth.

Queen of the bright parterre! to excel is thine,
As 'mid the osiers, Cybele's towering pine.
Thine, loveliest Rose, to embellish Hebe's charms,
When on Alcides' neck, with Rosy arms
The goddess hangs, enkindling soft desires,
And in his breast renews the Œtean fires.
For thee each Grace, in triple band conjoin'd,
Slights the green wreath of Paphian myrtle twin'd.

Not with the Rose Arabia's incense vies,
Nor all the unwarlike Syria's realm supplies.
What to his nest the bird of Ganges bears
Of choicest odours, not with this compares
In fragrance, while its leaves a blush disclose,
Surpassing dyes the Tyrian purple shows;
Or rubies, prone for which the diver cleaves
With swarthy brow the Erythræan waves.

Yet, on a pungent stem its beauties borne,
The maid who crops the flow'r may feel the thorn.
Thus, pleas'd with contrast, Venus loves to join
Bitter with sweet, and tears with bliss combine:
Thus, fluttering bees mellifluous sweets afford,
Yet with keen stings avenge the rifled hoard.
Its transient honours prompt the instructive lay;
With morning they expand, at eve decay:
On swiftest pinions youth and beauty move;
Haste to be blest—the genial hour approve.

The Rosy chaplet weeping beauty wears,
Imparts a charm to grief, and smiles to tears;
Nay, dear the Rose to phantom forms and tombs,
In blest Elysium most profusely blooms.
On earth, our temples are with Roses hung;
See every imag'd form with Roses strung:
Roses to crown the mantling goblet born,
Our banquets grace, our theatres adorn.

When Hesper on the night his brilliance throws,
What flow'r reflects his lustre, like the Rose.
At dawn, conspicuous 'mid the rich bouquet,
What blush so modest greets the early ray.
But see Hyperion's warm caress explore
The yellow germs conceal'd in silken folds before.

Who knows, for Ovid such mutation sings,
If this flow'r sprang not from the blood of kings.
Hence the proud token Britain's monarchs hold
Ennobled—and instamp the Rose on gold.

Whilst bound with icy spells, our sluggish Seine
On his broad surface bears the creaking wain;
In wintry scenes the bard has cull'd a flow'r,
And antedates for you the vernal hour.
Accept the pledge of Spring! when Spring prevails,
For you may health and pleasure wing his gales;
And, as the seasons run their annual round,
Heaven spare my friend, and bid his joys abound.

CHAPTER XXII.

HENRY ESTIENNE II.—EARLY HISTORY—TRAVELS, &c.—INTERCOURSE WITH LEARNED FOREIGNERS.

HENRICUS STEPHANUS, or Henry, son of the first Robert Estienne, was born at Paris in the year 1528, which was the fourteenth of the reign of Francis I. His education was such as might be expected from the solicitude of a parent, who was himself so distinguished for his personal erudition. The Greek language became the object of Henry's study in early years, and even before the Latin. His preceptor having explained to some of his older pupils the Medea of Euripides, and put them upon the representation of that drama, the musical sound of the language produced such an effect upon Henry's youthful ear, that he was from that time occupied with an ardent desire of becoming a Greek scholar. This story he himself has recorded in a preface to his "Parodiæ morales," *anni* 1575; adding that he had indeed obtained some mechanical acquaintance with the Latin in his early childhood, by hearing it spoken in the family of his father; but

absolutely refused to submit to the labour of learning it grammatically, as a preliminary to the Greek. Robert Estienne inclined to the opinion of those who maintained that the Greek should be learned before the Latin. He therefore indulged the inclination of his son: who applied to his Greek studies with incredible ardour, and was soon permitted to take in hand that very Medea of Euripides, by which his puerile sensations had been so powerfully interested. His preceptor undertook to explain it to him in the French language, contrary to the mode then prevalent, which was to render Greek into Latin. Henry's proficiency was such, that he soon became one of the "dramatis "personæ" in future representations of this play; and by frequently performing, sometimes the part of Jason, at others of Creon, and occasionally that of Medea also, he impressed it entirely and almost indelibly upon his memory.

He afterwards became a scholar of the Greek professor Petrus Danesius; who was so much the friend of Robert Estienne, and thought so favourably of his son's talents and deserts, that he consented to take upon himself the charge of his education; a favour which he could never be prevailed upon to render to any other young person, though earnestly solicited by individuals of the highest rank. At seventeen, Henry was an attendant upon the public lectures of Jacobus Tu-

sanus, who had succeeded to the Greek professor's chair in the royal college founded by Francis I. From a prefatory epistle, by which Carolus Stephanus inscribes to Henry his book "de re Hor-" tensi," we derive the confirmation of this fact, and of our young student's extraordinary proficiency: "Video in te, nepotule, quod jampridem " summo desiderio cupiebam, atque id quantum " gaudeam, satis exprimere non possum. Magnum " enim est, adolescentem paternis non solum mori-" bus sed etiam ingenio adsequendo ita studere, ut " jam ab ineunte ætate fœlicem omnibus ingenii sui " expectationem relinquat. Sed nescio an omnium " maximum esse dici debeat, præceptorem nactum " fuisse, qui bene natum ingenium excolat, patri " similem efficiat, omniumque bonarum literarum " ornamentis illustrem atque insignem reddat. " Qualem fœlicissime te adsecutum fuisse audio " Jacobum Tusanum, virum & in docendo & in " dicendo ac scribendo tantæ apud eruditos omnes " authoritatis, ut nunquam Ciceroni magis com-" mendatus Cratippus."

After having successively profited by the instructions of the two distinguished scholars whom we have last mentioned, Henry attended also the official lectures of Adrianus Turnebus, who was the successor of Tusanus in the chair of Greek professor. At the same period he began to distinguish himself by his expertness in calligraphy;

and more especially by the beauty and perfection to which he had attained in writing the Greek characters; in which study he was not only a diligent imitator of the skill of Angelus Vergetius, the king's writer in Greek [a], of whom I have formerly made mention; but if we may rely on the testimony of the "Scaligerana," as cited by Maittaire, received the personal instruction of that most ingenious scribe.

The same bibliographer has directed our attention to another singular story which Henry has recorded concerning himself. (*A. Gell. Specim. Emend.* pp. 150, 151.) Such he says, was his youthful eagerness for the acquisition of every species of learning, that it prompted him to the study even of judicial astrology. He therefore clandestinely placed himself under the instruction of a certain charlatan, professing that wonderful science: and to enable him to satisfy his rapacious fees, was with imprudent indulgence furnished with pecuniary means by his mother. After having been exercised in a pretended course of preparatory calculations, he was at length conducted to the sublimer "arcana" of the art, the casting of nativities, and the like. Then it was

[a] Thus Maittaire, from the "Scaligerana." "Messer Angelo "quem vidi, & quem Franciscus advocaverat, docuerat H. Ste- "phanum, qui bene scribebat, & tam bene quam preceptor, "qui cudit illos præstantes characteres regios."

that our young student's good sense led him to the discovery of the imposture. He relinquished this unprofitable pursuit in disgust; yet not entirely regretting that even at the expense of so much money and time, he had been cured of his ridiculous credulity.

In the year 1546, as Maittaire thinks, Henry was associated with his father in his typographical labours; and assisted in collating manuscripts for Robert's impression of the historical works of Dionysius the Halicarnassian. We have already seen, that this was the year in which Robert published his beautiful edition of the N. Test. Græce, denominated the "O mirificam." The collation of the codices MSS. of the royal library was antecedent to this impression; and Henry at so early an age is reputed to have performed this office also.

In 1547, about the nineteenth year of his age, though but of a feeble bodily temperament, he determined upon exploring the literary treasures of other countries, and endeavouring to increase his personal erudition by the society of learned foreigners. This was about the period when Robert Estienne was deprived of the powerful protection of Francis I. by the premature decease of that monarch; and consequently was exposed in a manner defenceless, to the malice of his inveterate persecutors. He spent three years and a half in visiting the different cities of Italy. Rome and

Florence were the places which excited his special interest. The monuments of classical antiquity in which the former abounds, were during many months the objects of his attentive curiosity. From an ancient manuscript in the "Bibliotheca "Medicæa" at Florence, he transcribed the "Græca "Homericorum heroum epitaphia;" from which Ausonius has been charged with borrowing freely without acknowledgment. Henry was the first to invest them with a Latin dress. Partly at the same city, and partly at Naples, he collated not fewer than fifteen manuscripts of Æschylus. At Rome, a scholar denominated Gulielmus Sirletus, submitted to his inspection a copy of Athenagoras, an author of whose "Apologia" he gave the first, and of whose tract "de Resurrectione," a much improved edition, *anno* 1557, in 8vo. The same person furnished him with valuable corrections of "Xenophon, de re equestri," and some other of his "opuscula." On this, or a subsequent visit to the imperial city of classical antiquity, he transcribed into the margin of his Athenæus, "ex "codice Farnesiano," all the "lectiones variantes" which he found there; and subsequently communicated them to Casaubon, who about forty years afterwards gave them to the public in his edition.

Henry relates, that he was present at a certain conversation of Roman "litterati" and poets, who ignorantly condemned the Hebrew "ut linguam

" asperam & horridam," as a language unsusceptible of poetic harmony and beauty; and expressed their surprise that M. Antonius Flaminius had selected the book of Psalms, for the exercise of his poetic and metaphrastic powers. Henry, who was well versed in the Hebrew, successfully defended the sacred language, and resolutely vindicated the cause both of David and his interpreter.

At Padua, he enjoyed a literary intercourse with Jean Bellievre, ambassador of the French king to the Swiss cantons; formed an intimacy with Franciscus Robortellus, and communicated his own observations upon Horace to Dionysius Lambinus. Robortello, who was a native of Udino in Friuli, taught rhetoric and moral philosophy at Lucca, Pisa, Bologna, and lastly at Padua, with great reputation. He became well known to scholars for his " Miscellanea," or collection of critical observations on various Greek and Latin poets, and other authors; and especially by his " Æschylus," Gr. 8vo. Ven. 1552, extended his reputation to modern times. But it may reasonably be asked, what was become of the mutual good opinion which Maittaire considers to have subsisted between him and Henry, when Robortellus afterwards, speaking in one of his critical treatises, " de " generibus chartarum," thus expressed himself: " Quare perridiculus est is, qui nuperrime editis

" quibusdam insulsi hominis Græci lusibus, Ana-
" creontis odas esse scribit, hoc utens argumento,
" quod in cortice essent descripti, ut hac ratione
" scilicet nobis imponeret." (*Gruteri Lampas*, tom. 2. p. 17. ed. 8vo.)

At Venice, he became acquainted with Muretus, and conversed with Michael Sophianus, a native of Greece, in the Greek language: his readiness in which he attributed to his having begun to learn it in his earliest youth. He also visited Genoa, where he says he was entertained not only hospitably, but with dishes prepared so exactly in the French fashion, that he fancied himself enjoying the pleasures of the table, in Paris his native city.

Henry observed in his literary researches, that of the " priores tragœdiæ" of Euripides, so called from the order in which we find them usually arranged, " exemplaria," or manuscripts, were to be met with in most of the libraries of Italy; but that scarcely every tenth, or even twentieth, could boast of manuscripts of the " tragœdiæ posteri-
" ores." This applied both to public and private collections. (*Annott. in Soph. & Eurip.* p. 98.) He says, the fruits of his diligent researches were liberally imparted by him to such of the learned, as were engaged in editing Greek authors. If this was the case, he was more communicative in his youth than he is acknowledged to have been

in advanced years. He brought with him from Italy "Sexti Pyrrhoniarum Hypotyposeῶν libri "tres," "Appiani Hispanica & Annibalica," and the odes of Anacreon, which were almost the earliest fruits of his discoveries. Castelvetro, Annibal Caro, and the cardinal Bernardino Maffei, are also mentioned amongst the most distinguished friends, acquired by Henry in his travels. From the latter he received letters of recommendation to Petrus Victorius; whose guest he became during his stay in Florence. Petrus Victorius, or Pietro Vettori, was highly respected in those times for his classical erudition, and profound skill in the Greek language; and by Cosmo de Medici had been advanced to the professorship of eloquence and moral philosophy at Florence. He combined, as we are told, with his literary acquirements, great political and diplomatic talents; discharged various important embassies, and was honoured by Julius III. with the successive titles of knight and count. In the midst of affluence, and of such distinctions, he survived till 1585, having attained to the advanced age of eighty-seven years. The learning and talents of Victorius were most conspicuously displayed in critical emendation, and verbal criticism: and there were few of the Greek and Latin writers, on which he did not exercise his skill and ingenuity. Henry Estienne, on this occasion, presented to his learned

host the ode of Anacreon, λέγουσιν αἱ γυναῖκες, which he said he had accidentally found "in antiqui libri "tegmine." With this specimen Victorius was highly delighted; considering it even before the discovery of the rest, as a confirmation of what Cicero had said, namely, that the poems of Anacreon were wholly amatory; and also of the "nu- "merorum brevitas," by which Demetrius had described them as characterized. The narrative of this transaction Maittaire has transcribed from the "Variæ lectiones" of Victorius himself, which appeared *Florentiæ*, 1553, fol.; and *Lugduni*, 1554, 4to, inscribed to the cardinal Farnese.

Thus it appears that Henry, in the course of his peregrinations, never lost sight of the main object, which was to provide materials for the illustration of his future typographical labours. For this end, sparing neither of expense nor time, he explored with unwearied diligence and zeal the repositories of literary lore, with which Italy abounded. Florence was especially, after Naples, the place of his admiration and agreeable recollections; and he asserts that it would have been still more so, were it not the birth-place of Macchiavelli. However unjust this prejudice, it convinces us of the superlative dislike which he cherished for the name and works of that remarkable author. It appears from his own testimony, that he was resident at Florence in the year 1547, and

probably in 1553; and at Venice in 1556. Maittaire supposes, he must have renewed his visits to Italy twice or thrice. Whether his residence there of three years and upwards, embraces the several entire periods of his various journeys thither, or relates only to the first, he is unable to determine. He thinks it probable that his first excursion commenced *ab anno* 1547, as before mentioned, and that he returned in 1549[b].

In that year, Robert his father was engaged in the completion of his fine impression of the Greek Testament in folio, in which, as I have already said, are found some prefatory Greek verses composed by Henry, who was still a young man. Janssonius ab Almeloveen had met with a copy of this edition of 1550, in which he observed this note, written in most elegant Greek characters by the hand of Henry himself: "Ἐρρίκος Στέφανος νέος ὢν τοὺς ἐξ ἐναντίας στίχους ἔγραψα, ταῦτ' ἤδη γέρων ὢν ἢ τῷ γήρᾳ ἐγγίζων. "Ε. Στέφανος. In 1549, he also illustrated an edition of Horace from the press of Robert, with "scholia," or brief notes, and arguments.

In 1550, Henry visited England, and was ho-

[b] Henry, speaking of the infrequency of robberies in Italy, incidentally uses this expression: "Et de faict, en l'espace "d'environ trois ans & demi que j'y ay demouré, employant "une partie de ce temps à me promener de ville en ville, "j'ay bien peu ouy parler de voleries." *Apologie pour Herodote*, chap. 18.

noured with the notice of Edward VI. who then reigned. In his edition of the "Poetæ Græci "heroici carminis," and in his "Apologie," cap. 18, he attempts to give something like credit to the story of Arion and the Dolphin, or the achievements of the harp of Orpheus, by relating a circumstance of which he was a spectator in the tower of London. In the latter work here alluded to, he speaks thus: "As to the lion, it cannot be "denied that he takes pleasure in the sound of "musical instruments: of which I had myself "ocular demonstration in the instance of a huge "lion, kept in the tower of London: for whilst I, "with some others, was looking at him, it hap-"pened that one of those strolling minstrels, who "go from house to house playing on the violin [c], "(of which description of persons there are many "in that country,) came in, and had no sooner "begun to play, than the beast, leaving the flesh "which he was devouring, began to use a rotatory "motion, as if performing a kind of dance. As "often as the minstrel left off playing, the animal "returned to his banquet: but as soon as the in-"strument was sounded anew, he repeated his

[c] Henry tells the story with some variation in his "Præ-"fatio to the Poetæ Græci principes," &c. He there describes the instrument as a portable organ. "Forte accidit "dum, &c. ut ingrederetur juvenis organum quoddam cir-"cumferens," &c.

" former movements. I was not satisfied with " seeing this merely once, but returned thither " some time afterwards, bringing with me others, " to whom I had mentioned the fact, without hav- " ing been able to persuade them of its truth: " purposely also taking with me another mu- " sician, who played on a different instrument. " The effect upon the lion was precisely the same " as before, with this only difference of circum- " stance, that he had then no meat before him."

He left England in 1551, with an intention of returning through Flanders and Brabant; visited the university of Louvain, and conversed with Petrus Nannius, one of the principal professors there, with whom he had before formed a friendly intercourse. This eminent scholar was a native of Alcmaer. Like Victorius and Robortellus, he also distinguished himself by his illustrations of obscure passages in many classic authors; and zealously defended Erasmus against many invidious criticisms of the last named professor. His entertaining " Miscellaneorum Sylloge" is inscribed by an interesting preface, " Gulielmo Pageto, " Lancastriæ cancellario, ac supremo regiæ aulæ " præfecto." His translations from various Greek orators, historians, and poets, were numerous, and those from the Greek fathers yet more so. In Latin poetry he especially excelled; and his versions of the Psalms are allowed to combine the

graces of poetic diction with the majestic simplicity of the sacred text. The same praise has been given to his " Paraphrases & scholia in cantica " canticorum," which are said to be worth a multitude of prolix commentaries. Such was this able grammarian, critic, and poet, whom Henry was anxious to visit at Louvain. Various Englishmen of eminence were students there: and at that university Maittaire believes he also happened to meet with Joannes Clemens, or John Clement, whom Knight, in his life of Erasmus, mentions as having been tutor to the children of sir Thomas More, on the recommendation of cardinal Wolsey, through whose interest he had also been appointed in 1519, professor of Greek and of rhetoric at Oxford. In the reign of Edward VI. he appears to have been a member of Corpus Christi college, in the same university. He was also of the college of physicians in London. At length he left England on account of his adherence to the catholic faith, but returned in the reign of queen Mary, and practised physic in Essex. On the accession of Elizabeth, he again crossed the seas, settled finally at Mechlin, and survived there till 1572. From a manuscript in the possession of this countryman of ours, Henry transcribed some Greek epigrams, which he afterwards inserted in his edition of the " Anthologia." But a still more important and interesting present, which he received

from the hands of this learned Englishman, was a manuscript of the poems of Anacreon, as we now have them. " It has been generally mentioned," says M. Monnoye, in his communication to M. Bayle, " that Henry Estienne was the first to " bring to light these poems; but few know where " or how. It was on the cover of an old book " that he found the first ode, as Victorius records " *in Variant. Lect. lib. XX. c.* 17. Hitherto " nothing more of Anacreon's had been seen, than " what Aulus Gellius has preserved. Accident " brought into the hands of Henry Estienne two " MSS. containing diverse pieces of this poet. For " the first he was obliged to John Clement, an " English scholar, a domestic of sir Thomas More: " he brought the second with him from Italy to " France. Having carefully compared these MSS. " with each other, he formed the editio princeps, " which was published by him at Paris in 1554. " This book was variously received. The ma- " jority of the learned considered it as a happy " discovery: but some mistrusted it. Robortellus " would not acknowledge it as legitimate: Fulvius " Ursinus, in his edition of Greek lyric poets, de- " nied a place to Anacreon. It were to be wished " that the two MSS. of which we have spoken " had been preserved: but unfortunately Henry " Estienne, at the end of his days, having fallen " into a sort of aberration of intellect, suffered

" them to perish, with many others, which he " communicated to no one, not even to his son-in- " law Casaubon." (*Vid. Bayle, Art. Anacreon, note* L.)

Henry's intercourse in Flanders and in England with persons of the Spanish nation, procured him an initiatory acquaintance with the Spanish language; which he afterwards eagerly and successfully improved by a diligent perusal of the best writers. Such then, are the few particulars which we find incidentally recorded concerning Henry's travels in Italy and elsewhere, preparatory to the commencement of his labours in the typographical department. On his return to Paris, at the close of the year 1551, it may be presumed that he found his father Robert preparing to leave his native country.

CHAPTER XXIII.

HENRY ESTIENNE II. CONTINUED—HIS PROFESSIONAL ESTABLISHMENT AT PARIS—EARLIEST FRUITS OF HIS PRESS—FURTHER TRAVELS—SUBSEQUENT EDITIONS—NAMED "HULDRICHI FUGGERI TYPOGRAPHUS"—PROCEEDINGS IN THAT CHARACTER—1554–1561.

MAITTAIRE imagines, though as he confesses, on no certain grounds, that Henry Estienne accompanied his father on his removal from Paris to Geneva. But if that was really the case, he soon returned, and established an "Imprimerie." That he entertained the same religious opinions for which Robert had been persecuted, is not to be doubted; nor has he ever been accused of disguising those opinions: yet we hear of no opposition experienced by him from the Sorbonne or from any other quarter, either on his own account, or as resulting from the continuance of that enmity which had been exercised towards his father. We have no evidence that he found himself in any respect involved in the obloquy or disgrace of Robert's clandestine retirement; or that he suffered personal annoyance from any of the charges or reflections, whether unjustly or otherwise, said to

have been cast upon his parent. This may well appear a subject of surprise; but by the scanty particulars of Henry's life and circumstances known at this period, cannot be explained. True it is indeed, that he was not advanced to the dignity of "Typographus regius:" but in the exercise of the typographic profession it can scarce be imagined that he experienced any impediment: forasmuch as we find him printing under the protection of a royal "privilegium," or license, as will be shewn by the first of those impressions, which he gave to the public in his own name.

Maittaire inclines to suppose, that he availed himself merely of a privilege of this kind, which had been granted by king Henry to his father: but comes to such a conclusion solely on the evidence of a passage in Henry's "Apologie pour "Herodote," *chap.* 22, which requires only to be cited, to evince its complete inconclusiveness as to the point in question. In this chapter having spoken "de la gourmandise & yurongnerie des "gens d'eglise," he proceeds thus: "It is said "that they (the theologians) after they are well "soaked, agree together like cats and dogs; but "this point I shall leave my readers to determine, "not knowing whether it be true that they come "to blows, when they have drunk freely: but this "I well remember, that the Sorbonists holding "their synagogue at the Bernardins, before they

" commenced drinking, (so they said at least, and " in reality it was then early in the morning,) " when they had caused me to withdraw, as well " as my advocate and ' procureur,' and whilst " they proceeded to deliberate what answer it was " proper to give to a letter presented by us, which " my late father had obtained from king Henry, " (by which he imposed some command upon " them not much to their liking,) we observed " them in great danger of pulling each other by " the beard, after having fatigued and made " themselves hoarse by dint of screaming. A " story this, which I should not have dared to " tell, had I been without the testimony of those " two good people, who were much more scanda- " lized at such a scene than myself, forasmuch as " I had before heard some little of their gentle " pranks." That Maittaire should represent Henry to have rested his authority as a Parisian printer on a license obtained previously by his father, upon the solitary evidence of this jocular story, does not appear very reasonable. But I must now proceed to Henry's typographical operations.

1554. In this year then, and in the twenty-sixth year of his own age, he gave to the public, from his own press, Anacreon, Gr. Lat. 4to, the earliest, and one of the most finished and beautiful of all his impressions. It is more fully entitled,

Anacreontis Teii Odæ, ab Henrico Stephano luce & Latinitate nunc primum donatæ. Lutetiæ, apud Henricum Stephanum, M.D.LIV. ex privilegio Regis. It is executed in the larger royal Greek characters; having a Greek epistle of four pages, two Latin epigrams, and a Greek Anacreontic by Henry, prefixed. To the work are added some fragments of Alcæus and of Sappho. In the notes, he offers his own conjectures concerning some corrupted passages, and shews in what instances Horace has imitated Anacreon and Alcæus. Lastly, he subjoins his own Latin versions, given in correspondent measures, of those odes only which he considers most elegant and uncorrupted. Joseph Scaliger seems to ascribe this Latin version to Joannes Auratus; but his casual assertion cannot weigh against Henry's own assertions and claims. Helias Andreas, a few months afterwards, published his general version of all the odes of Anacreon, printed with the original Greek by Gulielmus Morel and Robertus Stephanus, the brother of Henry, *anno* 1556, as we have shewn. As he does not always follow the same readings, his translation sometimes gives a sense which differs from that of Henry, who in his edition of the Lyric poets of 1560, thought proper to specify the conjectures on which his own interpretation was grounded. In the notes to the preceding first edition by Henry,

he alludes to a French translation, which he had previously made. Another note to page 1, ode I, makes mention of the MS. written "in cortice," by which we have seen Robortellus so much offended: "In altero exemplarium, nimirum in eo "quod in libro, id est cortice, primum locum occu- "pat hæc oda," &c.

Henry adopted the MARK or "symbolum ty- "pographicum" which was used by his father, namely, the OLIVE, with the inscription, "Noli "altum sapere," and occasionally perhaps, with the additional words, "sed time." Robert Estienne seldom omitted either the name of the city, or his own: Henry, frequently the "nomen loci," and sometimes even his own. In his impression of Plato, *anni* 1578, and "in Historiis ex Mem- "none Græce excerptis," *anni* 1590, he adopted a new legend, "Ut ego insererer, defracti sunt rami." *Rom. ch.* xii. 9. These words proceed from the figure of a man in a kneeling posture, looking upwards, and having his hands extended in the act of supplication. In his impression of the letters of Pliny, of 1591, he gives the usual "symbolum "cum viri icone," but without any motto. In his Homer of 1588, he exhibits, instead of the customary device, a cipher, or as Maittaire terms it, "nota compendiaria sui nominis;" which is also affixed to the end of the fourth volume of his "Thesaurus Linguæ Græcæ."

In the same year 1554, and indeed before the completion of his Anacreon, he gave, through the press of Carolus Stephanus, his uncle, a small but exquisitely beautiful volume, containing *Dionysii Halicarnassei responsio ad Cn. Pompeii epistolam, in qua ille de reprehenso ab eo Platonis stylo conqueritur;* to which are added various other "opuscula" by the same author. This is an 8vo, of seventy-eight pages, exclusive of a Greek epistle of six pages, addressed by Henry to Odettus Selva, and a Latin one of two pages, to Petrus Victorius. In the former, Henry fluently exercises his Greek pen in defence of Plato's style, against the censures of his critic: and ends with excusing himself to Selva for the smallness of his present typographic offering; which he says, must be imputed to the unfavourable state of his present circumstances, *ἀντὶ πολλῶν καὶ μεγάλων, ὧν σοι ὑπεσχόμην, ὀλίγα τινὰ καὶ μικρὰ πέμπω σοι. οὐδὲ γὰρ ἐγὼ αἴτιος, ἀλλ' ἡ τῶν ἐμῶν πραγμάτων πονηρὰ κατάστασις. ἐπειδὴ δὲ τὰ πράγματα οὐ γίνεται ὡς βουλόμεθα, ὡς γίνεται βουλώμεθα*[a]. In the Latin epistle to Victorius, he speaks of the Anacreon as being about to appear, and again more fully describes his two MSS. of that author: "ex duobus his, alterum in mem-" branis, alterum in cortice arboris scriptum erat:

[a] As Henry Estienne annexed no Latin translation to this impression, Stanislaus Hovius supplied the deficiency by publishing one, Basileæ, 1557, in 8vo. *Niceron.*

" illud confusum, & alicubi non satis emendatum : " hoc adeo antiquum ut in singulis verbis litera " aliqua oculos fugeret."

At the close of the same year, he revisited Rome ; probably embracing the same opportunity of paying his respects to his father at Geneva. At Rome, he met with a volume containing, amongst other collections, some " excerpta" from the latter historical books of Diodorus ; which at the instance of a certain nobleman, he translated from the original Greek into Latin. From Rome he directed his course to Naples ; and by his dexterity and skill in the Italian language, was enabled to manage a political intrigue, and to discover some secrets which the French ambassador was desirous of knowing. He met the ambassador again at Venice, communicated the desired information, and was admitted to his particular confidence, and to a place at his table. In this intrigue, Henry who seems to have had by nature an extraordinary propensity to intermeddle with politics, had nearly been discovered and recognized as a French agent. He escaped by a falsehood, declaring himself to be really an Italian : and his fluency in the language obtained credit to his assertions.

He examined the library of S. Mark's, and that of S. Antoine, at Venice, in each of which he found a MS. of Xenophon. Again, in the year

1556, having in company with Carolus Sigonius and some Venetian noblemen, visited the "Bib-"liotheca Bessarionis," he collated a German edition of Diogenes Laertius with an ancient manuscript, once the property of Bessarion.

1556. This year, which was the twenty-seventh of his own age, Henry again returned to Paris: and gave from an "Imprimerie," which bore his own name, *Davidis Psalmi aliquot, Latino carmine expressi a quatuor illustribus Poetis, quos quatuor regiones Gallia, Italia, Germania, Scotia, genuerunt, in gratiam studiosorum inter se commissi ab H. Stephano, cujus etiam nonnulli Psalmi Græci, cum aliis Græcis itidem comparati, in calce libri habentur, ex officina H. Steph.* 1556, 4to. pp. 96. The four poets here alluded to, are Georgius Buchananus, a Scotchman; M. A. Flaminius, an Italian; Salmon Macrinus, a Frenchman; and Helius Eobanus, a German: to whom Henry also has added Rapicius, an Italian poet. The hours which he could spare from more important studies, and particularly the prosecution of that Herculean labour, the "Thesaurus Græcus," on which, together with sundry other scholars, he was at his father's instance diligently engaged, he employed in the lighter task of turning into Latin verse some of the Idylls of Moschus, Bion, and Theocritus; and in composing other poetical

pieces; all which were printed by his brother Robert in this year.

1557. Now actively resuming the typographic operations on his own account, he produced various impressions; to the titles of which he subscribed, "Ex officina Henrici Stephani Parisiensis "typographi;" but seldom imitated his father's practice of subjoining any note of the month or day: whence it becomes difficult to ascertain the precise order of their succession. This however cannot often be a matter of importance. I shall therefore, as in the account of Robert's life and labours, note the impressions of every distinct year, from Maittaire's Index and other sources, and occasionally offer some special remarks on such as appear most interesting or important. The impressions of the year are those which follow: *Æschyli Tragœdiæ septem, Scholia in easdem plurimis in locis locupletata & castigata: Petri Victorii cura & diligentia, Græce,* 4to; an elegant volume. *Aristotelis & Theophrasti scripta quædam, quæ vel nunquam antea, vel minus emendata quam nunc edita fuerunt, cum præfatione H. Stephani, Græce,* 18mo; *Ciceronianum Lexicon Græco-Latinum: id est, Lexicon ex variis Græcorum scriptorum locis a Cicerone interpretatis, collectum ab H. Stephano. Adjuncti loci ipsi cum Ciceronis interpretationibus,* 8vo; *In*

Ciceronis quamplurimos locos castigationes H. Stephani, partim ex ejus ingenio, partim ex vetustissimo quodam & emendatissimo exemplari, 8vo; *Ex Ctesia, Agatharchide, Memnone excerptæ Historiæ, Appiani Iberica, item de gestis Annibalis, omnia nunc primum edita, cum H. Stephani castigationibus, Græce,* 8vo; *Athenagoræ Atheniensis, philosophi Christiani, apologia pro Christianis ad imperatores Antoninum & Commodum; Ejusdem de Resurrectione mortuorum; ex antiquis exemplaribus ille nunc primum profertur, hic autem castigatior quam antea editur. Uterque Græce & Latine,* 8vo. The translation of the "Apologia" is by Gesner; and that of the Discourse on the Resurrection, by Petrus Nannius. *Maximi Tyrii Philosophi Platonici sermones sive disputationes, Græce, nunc primum editæ; Ejusdem sermones sive, &c. Latine, ex Cosmi Pactii archiepiscopi Florentini interpretatione, ab H. Steph. quamplurimis in locis emendata,* 8vo.

We have already given some account of the friendship of Henry with Petrus Victorius. This scholar consigned to him his own collations and corrections, marked in the margin of a prior copy of Æschylus, for his use in the foregoing impression; to which Henry subjoined critical observations of his own. He had seen, in the possession of Victorius, a very ancient MS., in which

were contained all the extant Tragœdiæ of Æschylus and Sophocles, together with the Argonautica of Apollonius. Of the tragedies of Æschylus indeed, the concluding part of the Agamemnon, and the beginning of the Choëphoræ, were wanting; which deficiency gave occasion to a mixtúre ("in unum confusio") of these dramas in the edition of Turnebus. The latter, Victorius was unable to complete: the former he supplied and corrected from another copy, and collated with the MS. of the Bibliotheca Farnesiana. Of the Scholia Græca on the ancient Tragedians, Victorius assigns the first place to those upon Æschylus; which in the opinion of Eustathius, are of high authority and estimation. Next in value to them are the scholia upon Sophocles; a separate edition of which was printed by order of Leo X. *Romæ, circa* 1510, 4to. The last place of honour and credit has been assigned to those upon Euripides.

Henry, in his impression of Æschylus, (willing by his own diligence to second that of the critic above mentioned,) subjoined a collection of "variæ "lectiones," with his own remarks upon them, already mentioned. He evinced also great judgment and discrimination, in editing the ancient scholia, which he found to have been frequently adulterated; marginal notes inserted by unskilful hands, having surreptitiously crept into the text.

Of the two Treatises of Athenagoras, Henry professes to have given that "pro Christianis," Græce, for the first time: Harwood however mentions an edition, Basil, 1551; which is perhaps an error. Maittaire observes that in the same year 1551, Petrus Nannius received from Henry the very agreeable tidings of the discoveries he had made of several tracts of this valuable author. Nannius had himself composed a Latin version of the tract "de Resurrectione:" (printed *Par.* 1541, 4to.) from which probably, it was turned into English by Richard Porden, *Lond.* 1573, 8vo.

With regard to the "Disputationes" of Maximus Tyrius, the celebrated Janus Lascaris had been the first to rescue them from the obscurity and oblivion, in which the neglect of the middle ages had involved them. They had been presented by that scholar, amongst other valuable works, to Lorenzo de' Medici; at whose instance and charge a diligent search after such remains of ancient literature had been instituted. At the request of Lascaris, Cosmus Paccius, (Pazzi,) archbishop of Florence, made a Latin translation of the "Dis-" putationes" of Maximus Tyrius, after two faulty copies of the original, and inscribed his version to pope Julius II. This work, Petrus Paccius, after the translator's decease, with the sanction of Lascaris and of other scholars, committed to the press. The Greek original, with corrections of the text,

was now, in the year 1557, by Henry Estienne first presented to the public. In this impression, he derived assistance from several, though confessedly imperfect, manuscripts.

Of those works relating to Cicero, of which Henry was the author, and which he this year gave from his own press, Maittaire says: "he construct-
"ed his *Lexicon Ciceronianum Græco-Latinum*;
"in which he brought together whatever Cicero
"had from philosophers, historians, poets, and
"prose writers, either interpreted or imitated: and
"to this lexicon he speedily added his own 'casti-
"gationes in plurimos Ciceronis locos,' partly from
"his own conjectures, and partly from an ancient
"and very accurate MS.; subjoining specimens of
"the errors, and stating the causes of them: and
"moreover freely animadverting upon certain over
"scrupulous worshippers of Cicero, who carried
"their superstitious veneration so far, as to be te-
"nacious even of the blunders of stupid scribes,
"and drowsy typographers." The "Lexicon Ci-
"ceronianum," either for its extraordinary merit or excessive rarity, has usually been estimated by modern booksellers at a high price.

1558. This year Henry assumed the appellation of "Typographus illustris viri Huldrici Fug-
"geri, Domini in Kirchperg, & Weyssenhorn." Huldric Fugger was a native of Augsburg, born A. D. 1526, and sprung from a family conspi-

cuous both for its antiquity and wealth. For a time, he discharged the office of "camerier" or chamberlain to pope Paul III, but afterwards became a protestant: was himself learned, and an eminent patron of literary men: and expended extraordinary sums in the purchase of good MSS. of ancient authors, and in procuring the impression of them. Henry Scrimger, a Scotch professor of considerable erudition, was specially engaged by him on munificent terms, to carry into effect these liberal views.

Scrimger was at this period connected by friendship and literary intercourse with Henry: it is therefore probable that through his recommendation in particular, Henry was constituted typographer to this German baron. An annual gratuity was assigned him in consequence, which some accounts have estimated at the sum of fifty gold crowns: but how long our printer had the good fortune to enjoy this pension, it does not distinctly appear. We find it recorded that the family of Huldric, offended at the excess to which he carried his passion for collecting MSS. and books, and his patronage of letters, at length instituted a legal process, and caused him to be declared incapable of the administration of his own property. Some accounts have stated that this sentence produced a melancholy, which accelerated his death: but according to M. Bayle, his epitaph says that

he was unshaken by this rude blow, and that he also recovered possession of his property, and inherited the succession of his brother. He had retired to Heidelberg, and there died at the age of fifty-eight years, in the month of June 1584; bequeathing to the Palatinate his fine library, and perpetuating his own memory by various literary and charitable foundations. He purchased the "Bibliotheque" of a person by name Achilles Gassarus, whom Melchior Adam describes as a "ve-"rus helluo librorum." *Vit. Medicor.* p. 234.

Huldric Fugger was not the first of his family who collected a magnificent library: for the author last cited relates, that Hieronymus Wolfius having gone to Augsburg, was there kindly received by Antonius Fugger, and that to his care was intrusted the celebrated "Bibliotheca" of Joannes Jacobus Fugger, (an elder brother of Huldricus,) who was also a distinguished votary of literature. Wolfius, says Mr. Bayle, composed some Greek verses, in which he testified that this "Biblio-"theque, garnie d'autant de livres qu'il y a d'etoiles "au ciel," was a place where he passed entire days, collecting both flowers and fruits; and found such abundance both of entertainment and instruction, that in fact he preferred it to every other.

Ἀντὶ μὲν οὖν πάντων αἱροῦμαι βιβλιοθήκην
Φουκκαρίην, εὐχῆς κρείττονα τήνδε φιλῶ.

The learned Freigius, in the preface to his

" Quæstiones Justinianæ," describes this library as abounding not only in elegant printed works, but in MSS.; Greek more especially; which were gratuitously permitted to the inspection of all visitors: " but," he adds, " though every thing is ad-
" mirable, yet nothing is more a subject of admira-
" tion than Wolfius himself, the host and very soul
" as it were of this repository, who like a kind of
" living library, has treasured up in his own me-
" mory the various erudition dispersed through the
" shelves of this noble edifice." Afterwards describing the other wonders of Augsburg, he adds, " What shall I say 'de parva illa Fuggerana
" urbe,' placed in the suburbs of the city?" after expatiating upon which, he proceeds to describe the extraordinary magnificence of their city residence, its outward decorations, interior furniture and splendour, its delightful gardens, its pictures and other works of art; its " mensa tessellata
" ex porphyretico marmore," decorated with a profusion of gems of the most precious kind; its " Imperatorum primorum imagines tredecim," brought from Italy, and there purchased at a vast expense; exquisite statues, marbles, and other monuments of genuine antiquity, denoting opulence and a taste for magnificence, scarce exceeded by the Medicean family of Florence. Such was the account of the Fuggers of Augsburg, given by Freigius in 1578. The name indeed appears

greatly diversified: Moreri terms them "Fouch-" ers;" Rabelais, "les Fourques d'Auxbourg;" his annotator, "la famille des Foucres, ou Fuggers." They were very distinguished merchants, "il-" lustres & fameux negocians d'Augsbourg," says Mr. Bayle. Charles V, when in 1548, he changed the government at Augsburg, highly distinguished this family, advancing them to the dignity of Barons[b]; and their descendants retained the same rank, and in subsequent times became connected by marriage with some of the most illustrious houses of Germany. Other accounts say that they received their patent of nobility from the emperor Maximilian I. No less than ten individuals of this munificent family are noticed by

[b] Many of our readers will probably, in one form or another, have seen recorded "the polite reception which Vokeèr, the "rich Augsburgh merchant, gave the emperor Charles V. "He had," says the story, "lent the emperor a very consi-" derable sum of money, for which his majesty had given "him a promissory note or order upon his exchequer, or "some written security of that kind. Soon after, the empe-" ror on his march, (by way of doing honour to his friend,) "lay at his house at Augsburgh. The merchant gave him a "most magnificent supper, and when the emperor retired to "his chamber, there was a fire laid of cinnamon wood, which "Vokeèr himself set alight with the emperor's note of hand "or order for the money, and then wished his majesty a "good night." (*See the Spiritual Quixote, by Graves*, vol. ii. chap. 11.) By the name Vokeèr, as here written, the reader may consider as denoted either Huldric Fugger, or some other individual of the "Fuggerorum domus."

Freherus, in his *Theatrum Viror. claror.* Bayle mentions a German work, *anni* 1620, containing portraits of the various members of it both male and female, with a short notice respecting each. The first therein mentioned is Jacques Fugger " dit le vieux," who died in 1469.

Henry's sole impression of this year, 1558, was *Imperatorum Justiniani, Justini, Leonis, Novellæ Constitutiones; Justiniani Edicta, Græce;* fol. This work was prepared for the press by Henricus Scrimgerus; who in his capacity of editor, inscribed it to his patron Ulric or Huldric Fugger, and it is of course the earliest which exhibits H. Stephanus under his new designation of " illustris viri HULDRICHI FUGGERI TYPOGRA- " PHUS." In the same year he visited Geneva, where he drew up some notes or " animadversio- " nes" upon the Adagia of Erasmus, which his father was then engaged in reprinting [c].

1559. Maittaire's list ascribes to him of this date two impressions only: viz. *Gentium & Familiarum Romanarum Stemmata, Streinio authore,* fol.; and *Diodori Siculi libri quindecim de quadraginta, Græce, cum præfat. H. Steph.* fol. Thus Henry, following the example of Ro-

[c] " Erasmi Adagiorum Chiliades quatuor cum sesquicen- " turia; cum H. Stephani animadversionibus. Genevæ, R. " Stephanus, 1558," fol.

bert his father, who had given to the public three "editiones primariæ" of valuable Greek historians, (Dionysius Halicarnasseus, Dion, and Appian,) now produced the impression last designated of the "Bibliotheca" of Diodorus, augmented by ten books which had not before seen the light, and some "excerpta" from the latter books, partly *Græce*, partly translated by himself into Latin four years before at Rome, whence he had brought with him the Greek "exemplar." To these he added also a supplement of the seventeenth book from Arrian and Curtius, and his own annotations [d]. He inscribed this fine impression to Huldric Fugger, whom Scrimger in a letter not remote from this period, describes as taking extraordinary pleasure in such specimens of his art. On the vii. id. Septembr. of the same year, Robert Estienne died; Henry being then in the thirtieth year of his age.

1560. Our typographer this year produced, ***Appiani Hispanica & Annibalica, Latine,*** 8vo; ***Imperatorum Leonis, Justiniani, Justini, Tiberii, Zenonis, Constitutiones & Edicta, Latine,*** 8vo; ***Pindari Olympia, Pythia, Nemea, Isthmia, Gr.***

[d] Henry in his preface, treats of the writings of Dion, and defends him in opposition to Vives. At the end he has placed some grammatical notes, and some corrections. NICERON.

Lat. 16mo; *Cæterorum octo Lyricorum carmina; Nonnulla etiam aliorum, Gr. Lat.* 16mo. The latter work was intended as an appendix to the preceding. Henry inscribed to Philip Melanchthon this, his first impression of Pindar; a poet so highly esteemed by him that he thrice printed his works, "in forma minori." He had antecedently bestowed excessive labour on his "Inter-"pretatio" of Pindar, and is said to have brought on by it, a personal indisposition; it had been however a performance of his earlier years, and Maittaire pronounces it tumid, and bearing the marks of inexperience.

1561. *Xenophontis omnia quæ extant opera, cum annotationibus H. Steph. &c. Græce,* fol.; *Eadem, Latine, ex interpretatione diversorum, cum copiosissimo indice,* fol. This was Henry's first edition of the works of Xenophon, which he repeated *anno* 1589. He reformed the Greek text by a collation of MSS. &c. the greater part of which were supplied from the "Bibliotheca "Fuggeri," which Scrimgerus, Tusanus, and Stracelius, (all at various times "Professores Regii" of Greek in the university of Paris,) had suggested. They contributed also by other helps to the perfection of this edition. For the "Memorabilia" he found great advantage in consulting an edition, given a few years before by Petrus Victorius from

the Juntine press. The like advantages were afforded in the "Agesilaus," "Apologia," and "Hiero," by a German edition which Joannes Reuchlinus had edited. Henry was thus enabled to give to the public an impression of Xenophon, enriched with "prolegomena," notes, and a "spi-" cilegium vocabulorum ποιητικωτέρων," as far excelling the Aldine edition, as the Aldine excelled the Florentine; in which two "libelli" or books had been incorporated into one, in the same manner as the two dramas of Æschylus already mentioned.

CHAPTER XXIV.

HENRY ESTIENNE II. CONTINUED—STATE PARTIES AND RELIGIOUS DISSENSIONS—PROGRESS OF CALVINISM—COMMENCEMENT OF THE CIVIL WARS—POLICY OF CATHERINE DE' MEDICI—CONFERENCE OF POISSY.

BEFORE we proceed with the history of Henry Estienne's typographical operations, it may be expedient to advert for a moment, to circumstances and events political and ecclesiastical; which however unconnected with Henry personally, could not fail to affect the convenience and success of his literary projects. The French king, Henry II, in consequence of a wound accidentally received in a tournament, departed this life as we have mentioned, July 10, 1559, in the thirteenth year of his reign. His successor was Francis II, his eldest son, a youth of sixteen, of a weak intellect, and feeble bodily temperament. This prince in the preceding year 1558, whilst yet Dauphin of France, had married the celebrated Mary Stuart, (daughter of James V, king of Scots, by his queen, Mary of Lorrain,) generally known as

Mary, queen of Scots: having in her infancy succeeded to her father's throne. This union, had it been more permanent, might have been expected to produce results of no less literary than political interest. The French court was now a scene of contention between the two powerful parties of Bourbon and of Guise; whose rivalry had been in action through part of the reign of Francis I, and the whole of that of Henry II, and kept alive by alternate elevations and depressions. The great point in dispute was the office of tutor or governor to the young king, which belonged by ancient custom to the princes of the blood; and amongst them for consanguinity and reputation, seemed to be due to the prince of Condé, or the king of Navarre, both avowed patrons of the reformed in France. On the other hand, the duke of Guise and the cardinal of Lorrain, no less zealous advocates of the catholic party, nearly allied also to the king himself in respect of his marriage with the young queen of Scots, claimed this dignity as due to their personal rank and merits, and their past services. But Catherine de' Medici, the queen-mother, a woman unparalleled by any of her own sex, and never surpassed by any of the other, in the arts of court-policy and dissimulation, was bent upon getting the disputed authority into her own hands; and by connecting herself with one of the contending parties obtained it. The youthful

king, influenced also by the charms and persuasions of his wife, was easily induced to place such a share of his authority as the policy of the queen-mother dictated, in the hands of Mary's relatives: so that to her uncle, the duke of Guise, the military government was intrusted; civil matters to the cardinal of Lorrain, his brother; and to the queen-mother herself, the superintendence of all. The rival candidates for power now found themselves excluded not only from any share of the administration, but also upon various pretences from the court itself.

Such circumstances gave occasion to various secret conferences of the Bourbons and their adherents; amongst whom, after the failure of more moderate expedients, violent measures were resolved on. At one of those conferences, where such a disposition prevailed, Gaspar de Coligny, admiral of France, (otherwise called the admiral de Chastillon,) is said to have reminded the assembled malecontents of the strong feelings of dissatisfaction, which prevailed at this period amongst the protestants, or followers of Calvin in France: who were generally of opinion that the persecutions they now experienced, were instigated and kept in activity chiefly by the faction of the Guises. He observed, says Davila, "that the "whole kingdom abounded with the multitudes "of those who had embraced the religious opin-

" ions and faith, recently introduced by Calvin;
" that by reason of the severity of the inquisitions
" and rigorous punishments, exercised against them,
" they were inclined, and in a manner through
" despair compelled, to encounter any hazard or
" danger to free themselves from the hardship of
" their present condition: that all of them attri-
" buted the severe measures of the government to
" the advice and influence of the duke of Guise,
" and yet more, of the cardinal of Lorrain; who
" not only in the parliament and at the council
" table, zealously recommended their externina-
" tion, but in all other public and private inter-
" course opposed their doctrine, and made them
" the objects of incessant persecution. He added,
" that the resolution and spirit of these people
" had hitherto been restrained by the want of a
" head to guide, and an adviser to animate them;
" but with the least show of assistance they would
" fearlessly brave all difficulties and dangers, in
" the hope of warding off the calamities by which
" they were threatened. It would therefore be a
' wise policy to avail themselves of such instru-
" ments, secretly to give courage and order to a
" multitude so prepared; and when an opportu-
" nity should occur, to make use of them for the
" destruction of the house of Lorrain. Thus the
" princes of the blood and their party might se-
" cure themselves from danger, increase their

" strength by numerous adherents, and acquire " also the aid of the protestant German princes, " and of Elizabeth the queen of England, as the " avowed favourers and protectors of that be- " lief." *Davila, Lib. I.*

The same historian, who has asserted that this advice of the admiral de Coligny was powerfully instrumental in giving to the civil wars of France which ensued, their religious character and complexion, has also marked the comparative violence or relaxation, with which the persecution of the reformed was exercised, in the reign of Francis I. and those of his successors. Concerning Francis I. his remarks confirm what we have formerly observed; that though he at some times adopted severe measures against these religious innovators, yet as he frequently found his attention withdrawn by foreign wars from such domestic questions, his severities were interrupted by occasional relaxation. But Henry II. he observes, being himself a rigid advocate for the catholic faith, exerted his zealous endeavours to extirpate the obnoxious heresy from his dominions; and had with inflexible resolution, determined that its partisans and advocates should be exterminated. And though many of the court, and even some of the parliament, either favouring the same sentiments, or adverse to persecution in matters of conscience,

sought to preserve all they were able, from the effects of it; yet such was the king's rigid determination, rendered still more persevering by the constant exhortations of the cardinal of Lorrain, that it seems probable, if his life had not been prematurely terminated, he would at length, though not without much bloodshed, have succeeded in expelling this pest, as he considered it, from the bowels of his kingdom. The Calvinists therefore, did not hesitate to represent the sudden and violent death of so determined an enemy of their religious faith, as miraculous, and the result of the manifest judgment of God. The consequence of that event was, that severities so incompatible with reason and humanity, were for a season much relaxed: and even the most rigid among the magistrates were in some measure overawed, by the number, and by the quality, of many of those who had embraced the reformed doctrines. Others, from considerations of mere policy, were inclined to lenient proceedings; and the historian Davila acknowledges, that so successful had been the preaching of Beza in particular, in bringing over to the reformed doctrines not only innumerable converts of the lower orders, but many also eminently distinguished by their rank and station, that their religious meetings were no longer held in mean and obscure places, as under the reign of

Henry, but in the halls and apartments of the nobles and principal gentry of the kingdom [a].

Such an interval could not reasonably be considered as furnishing the Huguenots with the most specious pretext for breaking out into open warfare. But as these interruptions of persecution were merely temporary, the catholics being actuated by the most irreconcileable antipathy against the abettors of the new opinions, and the reformed also stimulated by a zeal which they thought obligatory upon their consciences, to at-

[a] "Non più" (says Davila,) "nelle stalle, o nelle cantine, come sotto il regno di Arrigo, ma nelle sale dei gentiluomini e nelle camere di' signori si celebravano le congregazioni, e le ceremonie di questa predicazione." (*Guerre civile, libro primo, sub ann.* 1559.) Forasmuch as "similia agunt similia," this reminds me of a passage in a poem subjoined to Palmer's Nonconformist's Memorial, which by its spirit and interest will well repay the labour of perusal:

NUMBERS, who deem'd themselves to preach compell'd
In conscience—till by violence withheld,
Dispens'd the Word, wherever they could meet
Their flocks: or in the barn's obscure retreat,
Or vale sequester'd, or embowering grove,
Or where the rock hung threatening from above:
To these, to like retirements, oft they came,
To raise new trophies to Immanuel's name,
And strengthen those who had through grace believ'd,
To walk in honour of the grace receiv'd.
The long rough journey, and the howling waste,
The damp dull midnight, and the freezing blast,
Their noble souls outbrav'd.

tack and insult the antichristian doctrines, and superstitious practices of the Roman church; and as even indulgence itself served only to render them more bold, and to encourage larger demands for religious freedom; it could not be difficult for the princes of Bourbon, who had always been the acknowledged leaders and protectors of their party, to excite at pleasure the flame, which lay supprest, but unextinguished; and cause it to burst forth in any form, which best suited their own political views and purposes. The admiral's proposal therefore, to stir up the advocates of the reformed doctrines, having been approved, they were instructed, in the first place, to make demands upon the French government, the refusal of which might with certainty be anticipated; and speedily afterwards to take up arms; the fifteenth of March, 1560, having been appointed for the day of insurrection. Of this project the queen-mother and the Guises obtained timely information. An attempt of the insurgents to surprise and seize upon the young king and his court at Blois, and subsequently at Amboise, was counteracted, and ultimately frustrated by the defeat of the Huguenot party; and avenged by sanguinary executions. Such strictly speaking, might be termed the first act of that civil war, which whether justly to be ascribed to court intrigues, and the unreasonable ambition of a few individuals, or to religious dis-

putes and animosities, or rather to the combined operation of both these causes, continued many years afterwards, with short intervals of insincere truce and reconciliation, to produce events most calamitous in their nature, and most unpropitious to all literary enterprise and proficiency.

Such I repeat, had been the commencement of those scenes of turbulence and civil commotion. But before the period to which we have already conducted the operations of Henry Estienne, other events of great importance had occurred. The transaction at Amboise, and other movements of a like tumultuous nature, were succeeded by a brief discontinuance of open hostilities; and this interval was employed by the court in various secret deliberations, in which it appeared no less expedient to them, than it had heretofore to the insurgent leaders, to ascribe for the present, all these violent proceedings to the diversity of religious opinions. The queen-mother and the Guises, anxious to get into their own power the persons of the princes of the blood, determined, under the pretence of discussing both the dissensions of the princes, and all religious differences, with a view to an amicable adjustment, to propose a great council of the nobles and most distinguished persons, at Fontainebleau, as preliminary to a general assembly of the three estates of the kingdom, which was appointed to be held at Orleans, in the

month of October, 1560. It was also proposed, that the prelates of France, and the ecclesiastical leaders of the reformed party, should assemble in presence of the court, at Poissy, in the month of February following, to discuss and to remedy all abuses in the government and ministry of the church.

On the eve of the proposed assembly at Fontainebleau, the decease of the high chancellor Olivier gave occasion to the appointment of Michel de l'Hospital to that dignity; a person of great literary eminence, distinguished also by the humanity and moderation of his character, and as some affirm, secretly inclined to the reformed sentiments. The elevation of l'Hospital was no doubt a cause of private gratulation to the reformed, and more openly so to men of letters in general. By this statesman the assembly at Fontainebleau was opened with a conciliatory address, chiefly turning upon the dissensions in religion. The admiral Andelot laid before the king a memorial of the Huguenots, demanding liberty of conscience, and permission to erect churches; and declaring that if requisite, the written instrument he was then presenting, could speedily be subscribed by one hundred and fifty thousand persons. Such was the formidable display of the numbers of these religious malecontents now made, probably with a view of intimidation, and as such actually re-

sented by the zealous cardinal of Lorrain: who is said to have declared in answer, that if that petition could be subscribed by one hundred and fifty thousand, there were more than a million of honest men in readiness to put down the insolence of the factious, and enforce obedience to the king's authority: "che un milione di uomini dabbene erano "pronti a rintuzzare l'ardire e l'arroganza de' fa- "ziosi, e anco per far prestare la dovuta ubbidi- "enza alla maestà reale." *Davila, Lib. II.*

The king of Navarre and the prince of Condé, aware of the faithless professions of the queen-mother, and mistrustful of the court, had refused to give attendance at Fontainebleau; and for some time persisting in such cautionary measures, were not without great difficulty persuaded to risk their personal safety at Orleans; where however, having at length been induced to present themselves on the 29th day of October, 1560, they were instantly arrested, and committed to close confinement. A judicial process before the parliament was instituted against the prince of Condé; he was declared guilty of treason, and condemned to be decapitated: the like trial and sentence speedily awaited the king of Navarre; and the Guises declared their resolution, by two blows only to cut off, at one and the same time, the heads of heresy and rebellion.

At this precise juncture, when so severe a sen-

tence was on the very point of being carried into execution, a new event occurred, which the reformed might with great appearance of reason, consider as indicative of the special intervention of divine providence. The young king, Francis II. suddenly died, Dec. 5th, 1560; and Charles IX. younger brother of Francis, and the queen's second son, succeeded to the crown, being as yet a youth of eleven years of age. Thus France was again under a minority. The regency and guardianship of the infant king became again a subject of contention. This operated a new and sudden change in the policy of the queen-mother, with whom views of personal ambition were paramount to every other consideration. By the ancient custom of the realm, as we before said, the charge of regent appertained to the princes of the blood; and at present unquestionably to the king of Navarre, by virtue of such relation. The Guises made powerful efforts to increase, or at least to preserve the ascendency of which they were already in possession. The queen-mother, who under a pretended neutrality was resolved on securing the regency to herself, having by the most dextrous arts of intrigue constituted herself mediatrix between the rival parties, affected to be solicitous of limiting the pretensions of each, that neither might seem to yield to the other. She had the address to assign to the Guises a remainder of

authority and influence, with which they were induced to appear satisfied: to the king of Navarre was conceded the government of the provinces; and it was agreed that she should herself be invested both with the name and authority of regent. This arrangement also gave liberty to the prince of Condé, and an honourable absolution from the imputations alleged against him. The sentence of his judges was declared irregular and void; various nobles and gentry of the Calvinistic party were now admitted to a share of office and power; severe proceedings in matters of religion were for a season, again interdicted; and the Huguenots, by various edicts, were indulged with an enlarged degree of toleration in their religious sentiments and worship. But such was the spirit of the times, that concession served only to render them less prudent and moderate, and to increase the virulence and antipathy of the more bigotted part of the catholic community. Local altercations and tumultuous conflicts were continually demonstrating the irreconcileable enmity, by which the adverse religious partisans were actuated towards each other. The cardinal of Lorrain, in a speech replete with vehemence, complained at the council table, that "the Roman clergy could no "longer celebrate mass in their churches for the "insolence of the Huguenots; that their preachers "durst no longer ascend their pulpits for the ar-

" rogance of the Calvinists; that the magistrates " were no longer obeyed in their jurisdictions, " through the rebellion of heretics; that all places " raged with discords, burnings, and slaughters, " through the presumption and perverseness of " those, who assumed to themselves a liberty of " teaching and believing after their own fashion; " and that now, the most Christian kingdom, and " first-born of the church, was ready to become " schismatic; to separate itself from the apostolic " see, and the faith of Christ, only to satisfy the " caprice of a few seditious individuals." This declaration, from the mouth of the most zealous adversary of their party, furnishes another striking proof of the numbers, power, and confidence of the Huguenots at this period: and with some allowance, may be admitted as an evidence also, of the indiscreet use they frequently made of their advantages. And at length exasperated by similar complaints, the parliament of Paris, which as a body, was generally intolerant and severe towards the new opinions, issued a new edict, that of July, 1561, in which it was ordered, that no religious doctrines or ceremonies, should be any longer tolerated, but those which were taught and practised by the Roman church; and that the Huguenot ministers should be expelled from the kingdom.

Another interesting event was the conference of

Poissy; which commenced not in February, as originally proposed, but in September, 1561; and was prolonged into the month ensuing. The scene of this assembly was at a moderate distance from Paris, and within one mile of S. Germains, where the court was sitting. Davila tells us, that besides the king and his court, of the catholic party the cardinals of Tournon, Lorrain, Bourbon, Armagnac, and Guise, appeared there, together with the most distinguished prelates of France, various doctors of the Sorbonne, and other divines, who had been summoned from the most famous universities of the kingdom. On the part of the reformed churches, Theodore Beza appeared as the principal leader, but accompanied by Peter Martyr, Pierre Viret, Augustin Marlorat, Francis de S. Paul, and many other preachers of inferior name, both from Geneva and other cities of Switzerland and Germany. The conference was opened by an elaborate oration on the part of Beza, in which he entered upon the principal points in dispute between the adverse churches. To him the cardinal of Lorrain replied with great display of argument and fluency; and these two were manifestly the principal actors in the whole debate; which was at first carried on with entire publicity, and with more decorum and moderation than might have been expected. Other divines, and Peter Martyr more especially, occasionally took a

part in these disputations, which were afterwards continued by delegates of either party, and with less affectation of openness and display; it having been thought expedient, that the king, who was yet too young to be capable of discerning and judging of truth, should no longer be present at such controversies, and exposed to the risk of heretical contamination by them.

Such, in substance, is Davila's account of this celebrated conference of Poissy: but a detail far more circumstantial, both of its commencement, progress, and termination, may be found amongst the Epistles of Peter Martyr, letters 51, to 59, or 60, inclusive. He therein gives an animated account of his own reception, and that of his fellow-advocates, by the court of France, and by nobles and dignitaries, catholic as well as protestant; which was in all respects so flattering as to afford hopes of a favourable issue. The queen-mother herself shewed him marked attention, consulted him frequently in private, and well supported that character of moderation, which recent policy had induced her to assume. A passage or two of these interesting letters, taken from the black-letter translation of Anthonie Marten, a writer of Elizabeth's days, (for I have not at hand the Latin original,) may give the reader a taste of their general style, which is very spirited and delineative. "The duke of Guise, who was captaine, woulde

" not let me enter: but when hee had hearde of " the Princes servaunt that I was Peter Martyr, " he tooke me by the arme, and brought me in. " Wherefore, being entered into the hall, I sawe " a great companie of cardinals and bishops, sat " within a verie large place inclosed, behinde " whome sat a verie great number of abbotes, " doctors, Sorbonistes, and monkes." Acknowledging the temperate manner of the cardinal of Lorrain, he says: " Hee abstained from taunts, " and spake quietlie ynough." (*Letter* 52.) At the conclusion of his 53rd letter, addressed to Bullinger, he adds, by way of postscript, " Now is " come the cardinal of Ferrara, in most great " pompe. Among others, he hath brought with " him, as they bragge, most learned men, who " have determined in this disputation to devoure " us like a morsell of bread. Among them is " Paulus Sadoletus, bishop of Carpenthoratum. " There is also a Greeke bishop, whom they af- " firme to bee a most learned man in that tongue " and in the Greeke fathers. There is also a " Dominican frier, being a principall rabbin of the " schoole divinitie. The names of the rest I " knowe not, saving that they boast that there is " also in his companie a great captaine of the Je- " suites. Pray yee that God, who is a mightie man " of warre, will vouchsafe of his divine power to " scatter this maine battaile of the Romane Goliath."

Peter Martyr himself, having obtained leave to answer the cardinal of Lorrain, on the subject of the real presence, was desired by the queen "to "speake in Italian, that shee also might not bee "ignorant what shoulde bee doone." But afterwards, having been sharply assailed by "the Spa- "niarde, the prince of the Jesuites," (of whom mention is made in our former citation,) "in con- "futing his arguments, the queene, (he says,) ad- "vised me to use the Latin tongue, to the intente "that all the prelates and doctors which stood by "might understande. I obeyed, and those things "I spake which were convenient for the time. "Therewithall came Beza, and in few wordes aun- "swered the jangling Spaniarde." Few instances of intemperate heat are recorded; but once, when the like subject was in agitation, "D. Depensius," (by whom is probably meant Claude d'Espence,) "beganne to speak somwhat in the matter. But "when he coulde not refrain from the lowde and "clamorous speech of the Sorbonistes, the matter "brake foorth into an action of tumult: insomuch "as neither the cardinall himselfe abstained from "exceeding great noyse." At length, noticing the suspension of the conference, which was soon afterwards followed by its final termination, he says: "You heard of mee before, that five of the colo- "quutors of our adversaries were not onelie sus- "pected unto the cardinals and bishops, but that

" they were accounted for heretickes, because they " seemed somewhat to consent unto us in the mat- " ter of the sacrament. Wherefore they woulde " not have them for their partie to conferre with " us any more. For which cause the conference " hath nowe bin suspended these 15 dayes, and " I feare verie much lest it be altogether broken " off. You will not beleeve howe manie waies, " and by howe manie subtilties, the papistes have " most craftilie procured this thing, namelie, that " the disputation begun might not goe forwarde. " Which drift of theirs, the authoritie and will of " the legate, I meane the cardinall of Ferrara, " hath much furthered: this moreover withall, " that they mistrust themselves to be able suffi- " ciently to defende their ill cause by testimonies " of the Scriptures, and by good and approoved " reasons. Howbeit it happened afterwarde not " without the marvelous worke of God's provi- " dence, that the bishops and cardinals them- " selves, which helde their meeting at Poyssi, the " X. day of this moneth, so disagreed among " themselves, as it wanted not much but that they " had come to handie strokes." On the whole he fails not to record the constant increase of the reformed party: " Verilie this is a joyfull thing to be " heard, that everie day there comes verie many " unto the trueth, and so greatlie is the number " of the faithfull increased, as the enemies are

" marveilouslie vexed." (*Letter* 55.) And afterwards: " From the time that this conference was " appointed, unto this day, it is unspeakable how " much the churches of the faithfull are increased " in number, but yet not without hurlie burlie. " For the 12 day of this present moneth, our sort " went out of Paris to heare a sermon in the " fielde, since that in the citie they have no tem- " ple: they were in number viii. thousand. When " the papistes understood of this, they at the re- " turne of these home to the citie, shutte them " without the walles: howbeit all in vaine. For " they by force entered in: and when as the ad- " versaries setting uppon our men, the fight began " on both sides, there many were wounded on " either partie, and some slaine. Neither doeth " it otherwise happen in other places of the king- " dome." (*Letter* 56.)

Davila has remarked, that by the conference of Poissy, the catholics obtained only this advantage, that Antoine de Bourbon, king of Navarre, remained little satisfied with the Huguenots; having discovered that the ministers agreed not amongst themselves about that doctrine which they preached: that some followed strictly Calvin's opinions, others inclined to those of Œcolampadius, or Luther; some adhered to the Helvetian confession, others to the Augustan: scandalized by which variations, he thenceforward resolved to leave them,

and embrace the catholic religion. But other authorities certify us, that however recognised for a time among the principal defenders of the new opinions, he had never been more than a hesitating convert to the principles of protestantism. This, Peter Martyr had the sagacity to discover and remark, previously to those discussions which took place at the conference of Poissy. "I was" saith he in his 51st letter, "with the king of Na-"varre, who talked with mee a great while be-"fore he revealed himself. In fine, when I had "the letters in my hand to be delivered unto him, "he demaunded what letters those were. I saide "they were to be delivered unto the king of Na-"varre. I, (saieth he,) am the same man. Then "I gave him his due honour, and delivered them. "He dealt very courteously with me; but to tell "you the trueth, he is very cold (as they say) "in religion, and goeth unto masses." It is very evident then, that this important personage, though choosing to entrench himself within that plea which the catholics have always considered as the strongest bulwark of their church, yet now disavowed the new faith from motives of political expediency; in which he was subsequently imitated by Henry IV. his son.

We have recently noticed the king of Navarre's admission to power, and a share of the government. This unfortunate monarch in the ensuing

year 1562, received at the siege of Rouen a mortal wound, from the hands of those Huguenots, of whom he so recently had avowed himself the ostensible friend and protector.

I shall not longer pursue this digression; of which the main object has been to shew the state of political and religious excitement, which prevailed throughout the whole kingdom of France, nearly at the period when Henry Estienne commenced his professional career. In the agitations, solicitudes, and dangers of such times, he must himself very sensibly have participated: and that fatal civil war, or rather series of civil wars, which dated their origin from the time now under our consideration, bringing in their train every species of atrocity, horror, and devastation, and with little intermission prolonged nearly to the termination of the sixteenth century; shed its baneful influence over the whole life of this distinguished scholar; and must necessarily have embarrassed his literary schemes and undertakings, in a degree which justly gives an air of the miraculous to those which he actually achieved.

CHAPTER XXV.

HENRY ESTIENNE II. CONTINUED—HIS MARRIAGE—FURTHER OPERATIONS OF HIS PRESS—"TRAITÉ DE LA "CONFORMITÉ, &c.—APOLOGIE POUR HERODOTE"—M. DE SALLENGRE'S ACCOUNT OF THAT WORK—REMARKS UPON IT.

WE have traced the learned and professional labours of Henry Estienne, to the end of the year 1561. To this period, in the opinion of Maittaire, is to be referred the commencement of a species of mental disease, into which he several times relapsed in the course of his life, and of which he complains he could find no description in any of the medical writers [a]. By his own account, it was a kind of satiety or loathing of his usual occupations, not unlike that which befalls some persons of their customary food or diet. During this feeling of unconquerable aversion to books and severer studies, by way of relieving his mind, he betook himself to the assiduous cultivation of a species of penmanship, in which he had always

[a] "Forsan," (says Maittaire in a note,) "qui apud Anglos "vernacule vocatur 'Vapours.'"

excelled; and drew up a specimen of "Calligra-" phia Græca," which he afterwards caused to be engraved on wood, "buxeis tabulis curavit exa-" randum." With this indisposition however, he ceased to be affected, after the lapse of ten or twelve days. Nor, adds Maittaire, could he ever be wholly detached from his beloved books: nor was it possible that such an indisposition should long have place in a house, which was the resort of the learned, and the constant scene of delightful literary conversations.

He formed a matrimonial connexion with a woman whose ancestry he describes to have been noble; and of her mental excellencies, her temper, and domestic qualities and virtues, he speaks in the highest strain of praise. Henry has himself depicted her in such terms as these: "She "possessed an elevation of mind more than an-" swerable to her high birth, a natural gentility " and elegance of manners, which had been im-" proved by an accomplished education, and by " long intercourse with ladies not merely of noble " but of princely rank; and was perfectly versed " in all points of decorum practised in such so-" ciety. Grave and dignified, yet unassuming; " by her affability winning the suffrages of all." He adds, that "in her management she was libe-" ral, and in her liberalities frugal and managing, " unless when relieving the necessitous: temper-

" ing compliance with discretion, and hilarity and " mirth with sedateness. On her lips, persuasion " dwelt; and the benevolence of her countenance " conspired in a wonderful degree with the mild- " ness of her language and address, to render her " advice effectual: so that she easily obtained " from her children by a word, what other mothers " could not extort by correction [b]." Who this extraordinary lady was, it is not satisfactorily known. Maittaire, on the authority of Isaac Casaubon, inclines to believe that she was of the family of the Greek professor Henricus Scrimgerus, said by L'Advocat to have been a native of Dun-

[b] " Qualem duxerit (says Maittaire) ex ipso comperies: " Clarissimam fœminam, quæ quum titulis avorum generosa " esset, animi nobilitate genus exuperabat; cujus liberali in- " doli & τῇ εὐφυΐᾳ parentes convenientem educationem insti- " tutionemque adhibuerant; quæ nativam ac genere dignam " generositatem, & vere μεγαλοφυΐαν, longa cum nobilissimis fœ- " minis (quibusdam earum etiam principibus) consuetudine " non parum auxerat; nec non in observanda honestissima " harum familiarium disciplina diligens fuerat; cujus in gra- " vitate modestia, & mire placens omnibus affabilitas; in cu- " jus frugalitate liberalitas, & in liberalitate frugalitas, (nisi " quum afflictis dextra porrigenda, sublevandaque inopia " esset;) in cujus facilitate prudens cautio, in cujus denique " hilaritate & jocis aliquid serii cernebatur: in cujus labris " Pitho residebat; cujus vultus, tam serenus semper, nec mi- " nus quam sermo benignus, aliquas persuadendi partes age- " bat; quæ a liberis ea sæpe verbis impetrabat, quæ aliæ ple- " ræque matres ne verberibus quidem obtinere queunt." *H. Steph. Epist. Aulo Gellio præfixa*, pp. 8, seqq.

dee in Scotland, and of a house "dont le chef a "droit de porter l'étendard dans le Roïaume." Of his connexion with the house of Fugger, and the friendship and literary intercourse between him and Henry, we have already spoken. The precise time of this marriage is not known; but it is supposed to have taken place in the year 1560. The death of this lady happened according to Niceron, about the end of 1565, but according to Maittaire, in 1568. The children of the marriage who survived, were Paul Estienne, who afterwards established himself at Geneva, and two daughters, Florence and Denise. Upon the authority of a letter of Paulus Melissus, it has been supposed that Henry formed a second matrimonial connexion at a much later period.

1562. *Novi Testamenti catholica expositio ecclesiastica*, fol.; *Genesis, cum catholica expositione ecclesiastica*, fol.; *Liber Psalmorum, cum catholica expositione ecclesiastica. Cantica, ex diversis Bibliorum locis, cum eadem expositione*, fol.

The preceding theological works, found under the process of impression in his father's press at Geneva, were brought to a conclusion by Henry; and are therefore by Maittaire attributed to him. Augustinus Marloratus, the unfortunate compiler of these commentaries, (which were to have been

continued through all the sacred books,) was on the taking of Rouen by the catholics this year by the duke of Guise and his party, sentenced to be hanged; and executed accordingly at Rouen, where he performed the functions of Huguenot minister.

His impressions of 1562, more properly so called, are the two following: *Sexti philosophi Pyrrhoniarum Hypotupωseωv libri III. quibus in tres Philosophiæ partes severissime inquiritur; libri magno ingenii acumine scripti, variaque doctrina referti, Græce nunquam, Latine nunc primum editi: interprete Henrico Stephano, anno M.D.LXII. Excud. idem H. Steph. illustris viri Huldrici Fuggeri typographus,* 8vo; *Themistii Orationes XIV. Græce,* 8vo.

The preceding Latin version of Sextus the Pyrrhonist is inscribed to Henry de Mêsmes, by a dedication, of which the commencement is as follows:

" Henricus Stephanus Henrico Memmio suppli-
" cum libellorum in Regia magistro, S. D.

" Quoi Graiæ sophiæ dabo libellum
" Romana modo pumice expolitum?
" O Memmi, tibi, nanque tu solebas
" Graiorum lepidas amare nugas.

" Quid? (dices statim, si te bene novi) modes-
" tiane quadam & verecundia hoc facis, ut tuum
" hunc libellum nugas appelles, an ex animo & ut

" sentis ita loqueris, ingenueque verum fateris? " οὐ μᾶλλον τοῦτο ἢ ἐκεῖνο. Hic libellus seriane trac- " tat, an nugas? ἐπέχω. Ad hoc saltem responde, " Estne philosophicum ejus argumentum? οὐ κα- " ταλαμβάνω. Age, quid definitum constitutumque " tibi de illo est? οὐδὲν ὁρίζω. At mihi tuam de eo " sententiam, quæcunque est, aperi. Imo nulla " mihi sententia est, utpote nihil opinanti. Quid " facis igitur? σκεπτόμενος διατελῶ. Miraris Hen- " rice Henrici tui metamorphosin, in sκepticum " quasi quodam virgulæ divinæ miraculo trans- " formati? At ego nunc a te unica differo literula: " tu enim σκωπτικὸς es, (ut mos est hominum ve- " nustiorum) ego vero σκεπτικός."

He then proceeds to relate, how in the preceding year he had been long afflicted with a quartan ague, which had occasioned a return of his former sensation, that of an utter aversion to books; insomuch he says, that whensoever he entered his library he placed his hand before his eyes, " ne librorum aspectus bilem mihi moveret." Having by some accident stumbled upon certain papers, which reminded him of a translation of this philosopher, formerly begun, but thrown aside by him on account of his difficulty and " paradoxo- " logia;" in the then preternatural excitement of his mind he eagerly resumed the papers, as furnishing an employment congenial to his morbid feelings; and laid them not aside till the transla-

tion was completed. Henry's whole preface to this volume is unusually amusing [c].

With regard to Themistius, the eight "ora-"tiones priores," now reappeared in a more correct form. The remaining six were in this impression first given to the public.

It would be difficult, and perhaps impossible, at present, to ascertain where the operations of Henry's press were carried on, in these times of peril and confusion. Some think that he had constantly a typographical establishment at Ge-

c "Pet. Faber (in Comm. ad Acad. Quæst. Ciceronis, *Edi-*"*tionis Cl. Morel.* 1611. p. 64.) notat Henricum Stephanum "in Sexto quædam audacius vertisse. Et in libr. Acad. (*ed.* "*prim.* p. 32.) eum (virum de Græcis literis & Latinis tam "bene meritum) cum Sextum verteret, non meminisse ver-"borum Ciceronis, quibus melius Sexti textum expressisset: "& in suum Lexicon Ciceronianum quædam ex Sexto non "retulisse, quæ Cicero verterat."

Anno 1569, Martinus Juvenis, a Parisian printer, gave in fol. "Sexti Empirici adversus Mathematicos opus eruditissi-"mum, &c. Gentiano Herveto interprete:" to which edition is added also "Hypotuposεων libri III." in the version of H. Stephanus: printed from the preceding. The Greek original of Sextus was first printed (apparently) at Paris, in 1621, fol. (with a Latin translation also.) The "editio opt." is "Sexti Empirici opera, Gr. Lat. cum notis J. Alb. Fabricii, "Lipsiæ 1718," fol. There is also "Les Hipotiposes ou In-"stitutions Pirroniennes de Sextus Empiricus, en trois livres, "traduictes du Grec, avec des notes, &c. 1725. 12mo." This anonymous translation is ascribed by Brunet to an author named Huart.

neva, where books continued to be printed even during the periods of his absence: and that as time and circumstance prompted, he himself resided sometimes at that city, and at others at Paris. It a conjecture might be hazarded, which is perhaps countenanced by a variation in the paper and technical execution, I should presume that the most important of his impressions relating to classical and general literature were executed at Paris; those of a theological kind, and such as in France were likely to give offence in such a period of religious irritation, undoubtedly at Geneva. His titles do little towards resolving such difficulties; as they generally exhibit only the year of impression, with the words "Excudebat Henricus Ste- "phanus," &c.

1563. *Rudimenta Fidei Christianæ; addita est ecclesiasticarum precum formula, Gr. Lat.* 12mo. This is Calvin's Catechism, elegantly translated by Henry himself into Greek. The impression was at least thrice repeated. *Theodori Bezæ responsio ad defensiones & reprehensiones Sebastiani Castellionis, quibus suam N. Test. interpretationem defendere adversus Bezam conatus est,* 8vo; *Mosis libri V. cum Calvini commentariis, Genesis seorsim; reliqui IV. in formam harmoniæ digesti,* fol.; *De abusu linguæ Græcæ in quibusdam vocibus, quas Latina usur-*

pat admonitio, 8vo. Of this last mentioned treatise Henry was the author as well as printer.

1564. *Fragmenta Poetarum veterum Latinorum, quorum opera non extant, Ennii, Accii, Lucilii, Laberii, Pacuvii, Afranii, Nævii, Cæcilii, aliorumque multorum,* 8vo. It appears that these Fragments had been collected by Robert Estienne. They were now arranged by Henry; who added an illustration of the antiquated words used by these poets, and various passages of Greek poets, whom they appeared to have imitated. *Dictionarium Medicum, vel expositiones vocum medicinalium ad verbum excerptæ ex Hippocrate, Aretæo, Galeno, Oribasio, Rufo Ephesio, Aetio, Alexandro Tralliano, Paulo Ægineta, Actuario, Cornelio Celso, cum Latina interpretatione. Lexica duo in Hippocratem huic Dictionario præfixa sunt; unum Erotiani, nunquam antea editum; alterum Galeni, multo emendatius quam antea excusum,* 8vo. Concerning this valuable and rare volume, I present the reader in a note subjoined, with the remark of a recent foreign writer, in his own words [d]. *Thucydidis de bello*

[d] "Henri Etienne avoit hérité de son père un travail très-"vaste, mais ébauché seulement, pour un lexique grec. Pen-"dant qu'il s'occupoit à le mettre en ordre, il donna au pub-"lic un échantillon de ce qu'on avoit à attendre de lui, en "imprimant in 1563 (4), en 8vo. un Dictionarium Medicum

Peloponnesiaco libri VIII. Græce, una cum scholiis Græcis; iidem Latine ex interpretatione Laurentii Vallæ, ab H. Stephano recogniti, fol. This edition of Thucydides, with the scholia Gr. of Marcellus, and its other appendages, Henry inscribed to Camerarius, as the fruit of his nocturnal lucubrations in the midst of a rigorous winter. He collated the Greek text with ancient MSS. and former printed copies; adding some "animadversiones extemporales," an index, &c. *Novi Testamenti Catholica expositio ecclesiastica,* fol. a second edition; *Esaiæ Prophetiæ, cum catholica expositione,* fol.

1565. *La Bible,* fol.; *Novum Testamentum, Græce, cum interpretatione vetere, & nova Bezæ; Ejusdem annotationes quas in hac secunda editione recognovit,* fol.; *Novum Testamentum, Theodoro Beza interprete,* 8vo; *Rudimenta fidei Christianæ, Gr. Lat.* 8vo; (vide ante, sub an. 1563.) Thus Henry, after his father's example, was indefatigable in promoting the reformed opinions. About this period, (or in the beginning of

"Græco-Latinum, pour lequel il avoit extrait tous les mots "tenant à l'art de guerir, qui se trouvent dans les anciens "médecins. Il y joignoit le Glossaire d'Erotien, qui étoit "inédit, et celui de Galien, avec des corrections. C'est un "livre fort rare et très recherché." *Hist. de Littérature Grecque, par M. Schoell, 2de edition, tome 7tieme, p.* 522. *Paris,* 1825.

the year 1566,) by the concurrence of various circumstances, he was again thrown into that temporary "fastidium librorum," under which he had before twice laboured. He is supposed however, to have drawn up and published about this time, his "libellus Gallice scriptus," intitled, *Traicté de la conformité du language François avec le Grec: duquel l'auteur & imprimeur est Henri Estiene, fils du feu Robert Estiene*, 8vo. Maittaire says the work is inscribed to Henry de Mêsmes: that his copy is without note of year: which Henry was accustomed sometimes to express, and at others to omit, even in the same impression. On the subject of this book he cites the "Scaligerana prima:" "Frustra laborant Peri-
"onius, Henricus Stephanus, & alii, in Gallicæ lin-
"guæ ex Græca repetenda origine, ac utriusque
"cognatione probanda, quasi res ita se haberet:
"cum certissimum sit & hanc, & Hispanam Ita-
"lamque, a Latina Romanaque corrupta fluxisse.
"Hinc non mirum si sæpissime ineptiant in suis
"etymologiis frigidissimis," &c. There is, as aforesaid, some uncertainty about the precise time when this hasty work appeared; which it was Henry's intention to repeat in a more ample and extended form.

1566. *La confirmation de la discipline ecclesiastique observée es eglises reformées du roy-*

aume de France; avec la réponse aux objections proposées à l'encontre, 8vo. This Maittaire introduces on the authority of Almeloveen. *Florilegium diversorum Epigrammatum veterum in septem libros divisum; magno Epigrammatum numero, & duobus indicibus auctum. Anno* 1566. *Excudebat H. Steph. illustris viri Huldrichi Fuggeri typographus,* 4to. In this edition of the Greek Anthology, which is beautiful, and more correct than any that had preceded it, he gave the first specimen of certain "Notæ," or marks, peculiar to himself as a printer; which he afterwards used in his impression of Homer, and of other Greek poets. Henry has added "Anno-"tationes," which should according to his original intention, have been more numerous: but having also undertaken to print an edition of Sophocles, on paper of the same manufacture with that which he used in this impression of the Anthologia, and not having been able to procure a sufficient quantity of it, he chose to suppress part of his notes on the Anthology, rather than spoil his intended edition of Sophocles: which however, appeared not before 1568. Lastly, Henry concludes the volume with an epistle to the reader, mentioning the sources from whence he collected these epigrams, and his reasons for the rejection of some. He condemns the Venetian edition, which most recently had preceded his, as abounding in errors

and imperfections. By way of exciting the emulation of young poets, Henry promises an edition of such Greek epigrams, as had been turned into Latin metre by himself and others: and as a present proof of his own fertility, introduces in his annotations to the "Anthologia" above mentioned, more than fifty translations of one single distich. This, and similar instances of self-complacency and laborious trifling, gave rise to some severe reflections. "What a quantity" (exclaims Vavasseur) "of 'notes,' 'observations,' 'diatribæ,' 'scholia,' "&c. did Henry pour forth; equalling by these "'libelli' of his, the number of his impressions. "Petrus Puteanus once assured me, that the cele- "brated Thuanus earnestly advised him to leave "off writing, and to confine himself to printing "only: whereby he would render more essential "service to literature. Others vainly offered the "same advice. Henry" (says the same critic) "was "fluent in writing, but not correct: often descend- "ed into frivolous 'minutiæ:' he was fastidious "and dictatorial: talked freely of others, and much "of himself; and forgot the modesty which be- "comes an author. His verse" (he adds) "is more "faulty than his prose: his numbers are harsh and "unpolished: his muse is often triflingly diffuse." He then adverts in particular to Henry's notes on the sixth book of his Anthologia, (p. 418. Epigr. Σὸς πόσις Ἀγχίσης,) wondering that any man should

form so extravagant a resolution of varying "rem "prodigialiter unam." Nay, he further asserts, that of these fifty "disticha," there is not one "quod nævo careat;" whilst the greater part are wholly "absona & incondita." I have abstracted this from Vavasseur's censure given by Maittaire; who is offended by its asperity. Yet it must be considered as in no small measure just. That it may not however create an undue prejudice against the writings of Henry Estienne in general, let us recollect that le Père Vavasseur was a Jesuit, and as such probably no dispassionate judge of Henry's merits or defects.

Herodoti Historiæ libri IX. & de vita Homeri libellus, Latine, fol.; *Poetæ Græci principes Heroici carminis, & alii nonnulli, Homerus, Orpheus, Callimachus, Aratus, Nicander, Theocritus, Moschus, Bion, Dionysius, Hesiodus, Coluthus, Tryphiodorus, Musæus, Theognis, Phocylides, Pythagoræ aurea carmina, Græce, cum H. Stephani observationibus, & præfatione in qua laudes Poetices attingit*, 1566, fol. This splendid impression comprises also the "opuscula" of Herodotus, Plutarch, and Porphyrius, relating to Homer's life and poesy. Whilst some deemed the edition of Louvain the best printed "exem-"plar" of Homer, Henry assigns the first (amongst the least objectionable) to that of Rome; the second to the Florentine, amongst eighteen which

he consulted. Of Hesiod, he prefers the Venetian edition by Trincavelus, *anni* 1537, for the "Theo-"gonia" and "Aspis," both to the Aldine and others; though in other parts it abounds in errors, as he confesses. Of "Orphei Argonautica," he used the Florentine and Aldine editions, and that of Cratander, "cum metrica ejus interpretatione." Of Callimachus, he had the Aldine, the Florentine, "literis majusculis," and that of Paris, by Vascosan. With respect to Theocritus, he was much indebted to the Castigationes of Michaelis Sophianus, "ex veteri codice." He complains, that in the Roman and Aldine editions many verses are wanting. These he says, were followed by Morel; who sometimes presumed to insert his own conjectures instead of the true reading. In Dionysius, he found great relief from the impression previously given by his own father. In Coluthus, he availed himself of the sagacity of Brodæus: and in Tryphiodorus, of the labours of Fridericus Jamotius, who had successfully rendered this poet into Latin verse, and illustrated him, with annotations.

Alphabetum Hebraicum, 8vo; *Pindari & cæterorum lyricorum carmina, Gr. Lat.* 16mo. *editio secunda;* (vide sub anno 1560;) *Rudimenta Grammaticæ de partium orationis declinatione ab authore Maturino Corderio recognita & aucta; Appendix ejusdem ad suum rudimento-*

rum libellum, nunc primum edita, 8vo; *Colloquiorum scholasticorum libri IV. ad pueros in sermone Latino paulatim exercendos, authore Maturino Corderio; Colloquiorum seu dialogorum Græcorum specimen, authore Henrico Stephano,* 8vo. In these supplementary colloquies, Henry's object was to do in relation to the Greek, what Cordier had done with respect to the Latin. *Buchanani Psalmi & Poemata,* 12mo. (Heath's Cat.) *Introduction au Traité de la conformité des merveilles anciennes avec les modernes; ou Traité preparatif à l'apologie pour Herodote,* 8vo.

In my preceding list of Henry Estienne's impressions of this year 1566, I have shewn that he published a Latin version of Herodotus, which was that of Laurentius Valla revised. To the same were subjoined a translation of the "Libel- "lus de vita Homeri," and of "Historiæ ex Cte- "sia excerptæ;" and what more particularly concerns our present purpose, he also prefixed to it a Latin dissertation entitled, "APOLOGIA pro HE- "RODOTO, sive Herodoti Historia fabulositatis "accusata." To this, the French work by Henry, entitled "INTRODUCTION au TRAITE, &c." as above, bears such relation, that a satisfactory account of it must necessarily include a notice of the Latin dissertation also.

For an explanation of the origin and motives of

this French work "l'Introduction," &c. or as it is now generally designated "L'Apologie pour He- "rodote," M. du Chat, in his edition of it, refers the curious to the "Mémoires de Littérature de M. "de Sallengre." *tom. I. p.* 38, *seqq.* *Haye*, 1715. 12mo.

Let us then refer to the account given by M. de Sallengre. He tells us that Henry Estienne had printed at a great expense the History of Herodotus: that his enemies, and above all the monks, who sought every occasion of ruining him, every where decried this history, as filled with fables, "et de contes à dormir debout:"—that Henry to repel the effect of this accusation, undertook to justify himself, and at the same time to revenge himself upon the monks, by the composition of this work.

This part of M. de Sallengre's observations seems to rest upon no satisfactory grounds. Henry not having hitherto given any Greek impression of Herodotus, had merely printed, as we have said, the Latin version of Laurentius Valla: and the Latin "Apologia" is prefixed to that work, and appeared with it. We have already seen that Henry seldom gave any impression to the public, without the addition of some critique or essay, or other appendage, demonstrative of the fruitfulness of his own pen. This dissertation appears to be a work simply of that nature: bearing strong re-

semblance to other efforts of his ingenuity. If we examine the Latin "Apologia" itself, it has generally speaking, every characteristic of a serious, rather than a satirical performance. I find nothing in it particularly offensive to the monks or the Roman clergy; unless it be his incidental mention of "la Papesse Jeanne," and the superstitions which he had observed in his visit to the church of our lady of Loretto; or perhaps a few other allusions equally trite and common. At any incidental satire occurring in this dissertation, the Flemings and Germans had more cause of offence. To the former, Henry assigns the first, to the latter, the second place of precedency, as drunkards: mentioning a practice common to both nations, and of which he had himself been a spectator, "ut "quot calices super mensam, tot matulas sub "mensa habeant: aut ut omnia illis vicem matula- "rum præstent:" &c. and there is reason to believe that the compliment did not pass altogether unnoticed by them.

And now to return to the French "Introduc- "tion," or "Apologie pour Herodote;" it seems in reality to have been the result of some afterthoughts, (whether the offspring of Henry's own reflections, or of the suggestion of his friends,) that by amplifying and extending such a subject, it might become the vehicle of a severe attack upon the Roman hierarchy, and a most convenient

pretext for indirectly exposing the ignorance and vices of its ecclesiastics in general: a plausible opportunity of displaying the many enormities, which he had observed at home and abroad: the fooleries of their pulpit elocution, the astonishing credulity of the laity, and all that laxity of discipline, and depravation of manners, which seemed to be the special result of so corrupt a faith. The motives which led to this attack, are not to be sought for in any imaginary affront which Henry had experienced, by their accusations of Herodotus. They are rather to be found in the irritation, occasioned by those persecutions which his family had suffered, and by which his personal interests and comfort must have been importantly affected; as well as in his own rooted antipathy to the principles of the church of Rome, and his zeal for the cause of reform, which he had embraced, and probably hoped to serve more effectually, by this indirect mode of assault. Another remarkable fact is, that the French work speedily followed the Latin. It was printed in the same year; and as it bears every mark of a hasty production, was perhaps committed to the press as it was composed.

If we look for Henry's own reasons, real or pretended, for this composition, they are assigned in his epistle "à un sien ami," which follows the "Discours préliminaire." Having (he says) given

to the public, Valla's Latin translation of Herodotus, corrected by himself, and prefixed to it an "Apologia pro Herodoto," he was soon afterwards informed that a French translation of this Apology was intended. This reminded him of a trick ("un tour") played him some years before; when another little work of his had been turned into French, much perhaps to the satisfaction of the translator, but little to his own: for such were the freedoms taken, that he could no longer recognise his own conceptions. To prevent the recurrence of similar treatment, he had resolved to be his own translator. But the affair took a course very different from that which he had intended. He commenced his translation indeed: but was so little satisfied with it, that he threw it aside, and began the present work, i. e. "cest "oeuvre, ou plustost quelque chose resemblant à "cest oeuvre. Car pour dire la verité, mon des- "sein n'estoit pas d'aller si avant: mais en ne "voulant que costoyer la rivage, je me trouvay "incontinent parti en pleine mer," &c.; or, (as he afterwards adds,) to speak without allegory, having at first not thought of going beyond the points treated of in the Latin Apology, he had gradually been drawn into other matter; the consequence of which was this extended work.

In his analysis of the "Apologie pour Hero- "dote" itself, M. de Sallengre has been more suc-

cessful. It is divided (he observes) into two parts; in the first of which the author maintains, that the circumstances related by Herodotus in his history, ought not to be pronounced fables, on account of their seeming want of verisimilitude: and this he proves, by shewing that things have happened in more recent times, which though in themselves apparently far less probable than all that Herodotus has recorded, cannot however be called in question. Another particular which restrains many from giving credit to the history of Herodotus, is this: that they cannot believe, men had ever been so stupid and so gross, as he therein describes them. To obviate this scruple, Henry endeavours to shew by undeniable examples, how excessive in all respects was the grossness of those who lived in the fifteenth and the following century; who probably were yet less simple and degraded, than those who lived in the time when Herodotus wrote his history. In execution of this project, he enters into a detail of all the horrible and brutal excesses, which were committed about that period; excesses which to the disgrace of mankind, plainly evince, that there are none which men are not capable of committing. All this forms the subject of the second part of his "Apo-"logy:" and for this reason he placed the following lines in the front of his work:

> TANT d'actes merveilleux en cét Oeuvre lirez,
> Que de nul autre après émerveillé serez.

The monks are not spared in this performance: on the contrary, they are attacked without mercy, and reproached with things which excite horror: neither does he speak with more reserve of popes themselves, but everywhere represents their conduct to the life.

As to the merits of this singular work, opinions, adds M. Sallengre, were greatly divided. The religious orders whom the author has so strongly characterized, unanimously decried it to the utmost of their power; and represented it as an abominable libel, or tissue of libels: whilst their adversaries, whom Henry had thus furnished with arms, bestowed on it the highest commendations. With the opinion of the latter, that of Menage did not agree. The "Apologie pour "Herodote" of Henry Estienne, said he, is a petty and trifling performance: "est peu de chose, il y "a bien de la bagatelle." M. de Sallengre's judgment forms a medium between these extremes. Acknowledging the work to be in many points objectionable, yet by the help of some of Henry's most "piquant" stories, he has provided for his readers a very entertaining article. But instead of following him in this particular, I shall refer the curious to his "Mémoires," or rather to the "Apologie" itself.

In some instances perhaps, Henry has not been very scrupulous with respect to the authenticity of circumstances therein related: but often they

are introduced as facts of undoubted notoriety; topics of common conversation, or confirmed by the registers, chronicles, preachers, writers, legends, or inscriptions, and other memorials of those and of the preceding times. As to his style, it is confessedly prolix and tedious: he falls into frequent repetitions, which indicate that he wrote hastily, and printed as he wrote: and such in general is the heaviness of his manner, that all the acrimony of his satire, and prodigiousness of his narratives, are scarcely sufficient at present, to beguile the reader's patience to the end of the work. Upon the whole, there is doubtless much truth, mixed with some falsehood and exaggeration, in this remarkable book; and it may be said to exhibit likenesses at least faithful in caricature. Horrible indeed is the portrait which he draws, of those wretched times of ignorance, superstition, and sensuality; whilst he attempts to prove, that the deterioration of morals had been progressive through every age, down to the times which he had personally witnessed: and that of his contemporaries it might still be said:

> Ætas parentum pejor avis tulit
> Nos nequiores, mox daturos
> Progeniem vitiosiorem.

Konig, an author cited by Maittaire, has said, (probably after Tollius, in his appendix to P. Valerianus, "de Infelicitate literatorum,") that Henry's

" Apologie pour Herodote," was the most ill-advised and unfortunate of all his works: and that he must have expiated so unpardonable an insult " in cucullatorum ordinem," by fire and faggot, if he had not adroitly withdrawn himself from the danger: but that whilst he lay concealed " in ni- " vosis Arverniæ montibus," he was actually burnt in effigy by the hands of the common executioner; whence (he adds) our printer used jocosely to observe: " se nunquam magis riguisse quam cum " Parisiis ustularetur." Unfortunately for the credit of a story so entertainingly composed, neither Almeloveen, nor any other writer, has been able to find authentic information, that such a mark of disgrace ever befell Henry Estienne: M. de Sallengre therefore, with great probability suggests, that in this story, the name of Henry has been substituted for that of Robert his father; of whose actual mock execution we have already spoken. A great mystery hangs over the origin of this bold work, the circumstances under which it was composed, and the personal risk and consequences occasioned by it to the author. We may reasonably conclude however, that in those altered times, when the reformed opinions were countenanced by nobility, and court influence, and defended by the embodied strength of multitudes, the Sorbonne would feel little encouragement to entertain the populace with fictitious executions;

the state, little inducement to select for real or pretended vengeance one author, whilst the actual delinquents were so many. However obscure Henry's movements at this period are, it cannot be doubted that he occasionally continued his visits to the city of Paris itself: nay frequented the court, and as will be seen hereafter, participated in royal patronage and encouragement. His "Apologie," though a work *religiously*, could scarce be considered to be otherwise politically, offensive: and as it turns so much on clerical enormities and the scandal of private life, subjects generally palatable under all circumstances, it might verify an observation applicable to any age: that,

> The reader's malice makes the satire please.

The "Apologie pour Herodote," says M. de Sallengre, was a book which every one wished to possess: it was read with avidity; and editions of it were multiplied. He enumerates the following, which had fallen under his own notice.

1. That of 1566, *au mois de Novembre:* without note of place: but which he presumes to have been printed at Geneva. The paper is fine; the character small, but beautiful. He has no doubt of its being the earliest edition. It has no table of chapters, or "index;" which the subsequent impressions are found to have.

2. The next is also *anni* 1566, *au mois de Novembre*, without note of place, like the former. From the paper, and from the type, which is larger than that of the preceding, he judges this also to be a Geneva edition.

3. The third, from comparison, he is convinced is absolutely the same with the second: but the title is changed: and bears this subscription, *A Généve, pour Pierre Chouet*, 1566, *au mois de Novembre.*

4. The fourth is that of 1567, *à Anvers, chez Henrich Wandelli*, in which the pages are divided into four parts of ten lines each, and marked 10. 20. 30. 40. The character resembles that of the primary edition.

5. The fifth is *anni* 1568, *à Anvers, chez Henrich Wandelli*, 8vo.

6. The sixth is *anni* 1569, mentioned on the authority of Ant. du Verdier, who terms it "Livre "Calvinique."

7. The seventh, *anni* 1572, 8vo. *de l'imprimerie de Guillaume des Marescs: où l'on a ajoûté, reveue, & augmentée de plusieurs notables histoires dignes de mémoire:* this impression actually contains some augmentations, specified by M. de Sallengre.

8. The eighth is *anni* 1580, 8vo. *chez le méme Guillaume des Marescs.*

9, 10. *Annor.* 1579, 1582; both supposed to have been printed à la Rochelle.

11, 12. *Annor.* 1592, *A Lyon, par Benoit Rigaud:* 1607, *sur les Halles.* All the preceding editions enumerated by M. de Sallengre, are in a great measure superseded by an impression *anni* 1735, *à la Haye, 3 tom.* 12mo. It professes to include all the additions found in any of the preceding: and is elucidated by the remarks of M. le Duchat. It has also a very copious "Table "des matieres."

There is also an English translation, thus entitled: "A World of Wonders, or an Introduc- "tion to a Treatise touching the Conformitie of "ancient and moderne wonders: or a Prepara- "tive Treatise to the Apologie for Herodotus. "The argument whereof is taken from the Apo- "logie for Herodotus, written in Latine by Hen- "rie Stephen, and continued here by the author "himself." *Lond. imprinted for John Norton,* 1607, fol.: dedicated by the translator, R. C., to William, earle of Pembroke, and Philip, earle of Montgomerie, and exhibiting a curious address of "The Translator to the Reader."

CHAPTER XXVI.

HENRY ESTIENNE II. CONTINUED—AFFAIR OF VASSY, ITS EFFECTS—DISTURBED CHARACTER OF THE TIMES —RENEWED HOSTILITIES—FURTHER GREEK AND LATIN IMPRESSIONS. 1567–1569.

DURING the period which we have last been considering, it is scarcely necessary to observe that civil and religious dissensions continued to rage, and to poison the delights of literary and social intercourse. In the year 1561, a union to which French historians have given the name of the Triumvirate, had been formed in the French court, by the duke of Guise, the constable Montmorency, and the Maréchal de S. André; all strenuous leaders of the catholic party. The queen-mother's jealousy of this faction was more especially excited by the accession of the king of Navarre, after his renunciation of the reformed faith, to their party. Apprehensive that her own authority in the government might be diminished by their influence, she now affected to unite her counsels with those of the prince of Condé, and the admiral de Coligny; and even to have formed sentiments favourable to the new religion. Those

personages, unmindful of her former duplicity, too readily gave credit to such professions; which were prompted by mere policy, and an anxiety to preserve her own authority and preponderance in the state. Her apparent readiness to promote the conference of Poissy, and the flattering attentions she had shewn to Beza, and the other protestant ministers, had strengthened this delusion: and they were yet more confirmed in it by the assurance which she now gave, of procuring the revocation of the edict of July, by which the Huguenots had been forbidden their religious assemblies; and her promise of a new edict, by which they should be indulged with liberty of conscience, and the free exercise of their religious worship. By this favourable report, which was soon every where diffused, the Calvinists were so emboldened, that without waiting for the new state ordinance, they began fearlessly to anticipate the promised liberty, by renewing in all parts their public preachings and ministrations.

Such presumption failed not to stir up anew the violent indignation of the catholics. Great tumults and fierce rencontres, often attended with bloodshed, were the consequence, both in many other places, and within the city of Paris itself. The governors and magistrates found it difficult to repress these disorders. In many cases, they were themselves secretly inclined to the Huguenots.

The duke of Guise and his party, with great warmth opposed the renewal of indulgence to the religious dissentients: the admiral and the prince of Condé were no less urgent with the queen-mother for the fulfilment of her promise; making a formidable display of the numbers of the reformed, whom they now stated to consist of two thousand one hundred and fifty distinct churches, every where disseminated through the kingdom; and communicated to her with indiscreet explicitness, the whole resources of the Huguenot party. The queen-mother learned with pleasure these secrets; intending at a proper conjuncture to make her own advantage of them. In the mean time, to increase the false confidence reposed in her, she took measures for the ostensible fulfilment of her promise. A new assembly of the "notables," (*anno* 1562,) was convoked at S. Germains, under the ancient pretext of remedying the disorders of the state; and by her management it was so contrived, that the plurality of votes was for the revocation of the edict of July, in order to another, more favourable to the Calvinists. This also was prepared, and speedily promulged, under the denomination of the edict of January; whereby it was ordained, that the Huguenots should restore to the catholics the churches of which they had possessed themselves; be permitted to hold their assemblies in the various fauxbourgs or

suburban districts; and there perform without interruption all the exercises of their religion, till a general council should have decided on the points in dispute between the contending religious parties.

This edict was received with disapprobation by the several parliaments of the kingdom; and proved little satisfactory to the Huguenots themselves, especially of those towns wherein they had obtained possession of the churches. They thought themselves more aggrieved than favoured, by a decree which expelled them from the temples, and drove them into the suburbs and fields. Their principal ministers strove by circular letters to calm such discontents: reminding them how much they were gainers with respect to liberty of conscience; and requesting them to wait a more favourable disposition of the court, from which might be expected yet greater advantages.

The catholics on their part, contemplated the edict of January with execration, as the ruin of their religion. In reality the act in favour of liberty of conscience had no sooner been announced, than without waiting its registration, a multitude of Calvinists shewed themselves, who had not heretofore been suspected as such, because fear had induced them to disguise their sentiments. The edifices in which the reformed assembled, were in all places too small to contain the prodi-

gious crowds of persons who frequented them. Catholics who repaired thither from curiosity, became converts. Monastics of both sexes, weary of celibacy and seclusion, publicly declared their change of opinion, desiring to avail themselves of the benefit of the edict; and many of the secular clergy did the same, and formed matrimonial connexions under the sanction, and agreeably to the forms of the reformed church. It is recorded that Petrus Ramus, or Pierre de la Ramée, principal of the collége de Presle, (of whose literary celebrity we have already spoken,) having become a warm convert to Calvinism, signalized his zeal by throwing down all the images found in the chapel of his college; for which a legal process was instituted against him; and various tests were subsequently imposed upon the heads of colleges in general.

Thus, under the sanction of the prince of Condé at Paris, and the pretence of putting in force the recent edict, the licentiousness of the Huguenots (says a French historian) increased continually, to a degree no less embarrassing to the queen-mother, than provoking to the catholic party, and their avowed chiefs. In the month of February, 1562, the duke of Guise, being with a large retinue on his way to Paris, came about noon to the neighbourhood of Vassy, a small town of Champagne; where whilst he was assisting at the

celebration of mass, a congregation of Huguenots happened to be listening to the sermon of one of their ministers in a grange near the church, to the number of six or seven hundred, men, women, and children: who began to chaunt their psalm, at the instant when the priest was ascending the steps of the altar. Some accounts state, that the duke sent to desire they would desist from singing, till the mass was concluded: a message, to which they paid no respect. Certain of the duke's attendants, having approached the grange from motives of curiosity, the door-keepers thought they came to insult their worship: acrimonious words ensued; and from injurious language, the affair soon proceeded to throwing of stones, and a manual contest. Some German pages having arrived, fired several shots of the pistol or arquebuse, by which a few of the Huguenots were killed or wounded; the duke himself, alarmed by the noise, quitted the ceremony in which he was engaged, and hastened personally to appease the tumult; but was presently wounded in the face by a stone, and through excessive bleeding compelled to retire. His attendants, irritated by this circumstance, could no longer restrain themselves; but charging the Huguenots on all sides, slew more than sixty of them; and as some accounts say, dangerously wounded their minister himself.

The duke of Guise, having called for the magistrate of the district, severely reprimanded him on account of this insolence (as it was termed) of the Huguenots: but the official declared he had no power to restrain it, the edict of January having given them liberty of assembling. Thereupon the duke, in a violent rage, having laid his hand upon the guard of his sword, suffered this expression to escape him, "voila celle, qui fera la rescision de "ce détestable édit;" implying, that the weapon which he bore should be made the instrument of rescinding that hateful edict. This saying was not forgotten. Tidings of the massacre of Vassy were everywhere diffused, with details of great aggravation. The ministers in their sermons made it a subject of loud complaints. The prince of Condé, the admiral, and the chancellor de l'Hospital, demanded justice for it from the queen-mother herself. It was treated as an enormous offence of the duke of Guise against the sovereign authority, a violation of the public faith, and an act declarative of open war. But the catholics, who held in detestation the edict of January, applauded the duke; and by their preachers he was publicly eulogized, as the zealous and intrepid defender of their religion. On his entry into Paris, the chief persons of the city moved in procession before him; and the streets were filled with an immense population, who made the air resound with their benedictions and acclamations.

To this affair of Vassy so much importance has been attached, that some writers have considered it as the actual occasion of the civil war. A political writer of the reformed sentiments, (cited with respect by le Père Daniel, in his history,) asserts that the same affair operated the safety of the Huguenots; and that without such an accidental explosion, they would quietly have reposed themselves on the edict of January, till time had been given their enemies for maturing the means of their destruction. But to those who reflect how powerfully the feelings and animosities of the times had been previously tending to an open rupture, such an opinion must appear too hypothetical to be relied on. However after the transaction at Vassy, the Huguenots required no further inducements, to stimulate them to a general rising throughout the kingdom. On the breaking out of this insurrection, the city of Paris necessarily became a scene of great confusion and danger; to a degree which makes it seem doubly improbable that Henry Estienne could at such a juncture, carry on his typographical operations there, with personal safety. The Calvinist ministers in the city and suburbs were driven forth with ignominy: their place of worship called "le Prêche "de Popincourt," was razed to the ground: the seats and pulpit of another near "la porte S. "Jâques," were burned. The constable himself presided at these exhibitions, and was eagerly

seconded by the Parisian populace; who were hardly restrained from laying violent hands on all Huguenots. In June and July of the same year, when the parliament was sitting, various "arrêts" were issued, adverse to the same party. By the first, were proscribed all those who stood convicted of image-breaking, or sharing in the plunder of churches: an "arrêt," says P. Daniel, which caused great disorders in Paris, and the death of more than eighty-one persons. By the second, all benefices of ecclesiastics, who followed the prince of Condé, were declared vacant; a measure chiefly levelled against the cardinal de Chastillon, who having embraced the reformed faith, called himself thenceforward the Comte de Beauvais. By a third, commissaries of the different quarters of Paris were enjoined to make inquisition after the goods and property of all such persons, as were absent from their homes without a legitimate cause.

It would be as foreign from my subject, as it is from my intention, to enter into a detail of military events consequent upon this insurrection: having merely the desire to shew under what religious and political atmosphere, Henry Estienne continued to exercise his professional labours. The year 1562, and the early part of 1563, were signalized by events of great interest: such as the occupation of Orleans, and numerous other strong

towns by the prince of Condé: his application for succours to Germany and England: the placing of Havre de Grace in the hands of the English, and admission of their garrisons into Dieppe and Rouen: the siege and taking of Rouen by the catholic army, and the death of the king of Navarre there: the battle of Dreux, in which the prince of Condé became a prisoner on the one side, and the constable of France on the other: lastly, the siege of Orleans by the duke of Guise, and his assassination by the fanatic Poltrot: an event which was followed (after the recovery of Havre from the English) by a cessation of hostilities, without any cordial reconciliation. In the year 1563, Charles IX. was declared to have attained his majority, (being arrived at the age of thirteen years;) but the queen-mother's authority remained little diminished by that event. An interval of several years of peace, if such it might be termed, now ensued, before that which is called the second civil war; which commenced in the year 1567.

Of the operations consequent upon this second rupture, it may suffice our present purpose to give a very brief account. Alarmed by the preparations of the court, the prince of Condé and his brother the admiral, again drew together a military force; and attempted to possess themselves of the persons of the king and the queen-mother, at Monceaux en Brye. Their stratagem having

failed, the Huguenot army invested Paris in the month of October, 1567. This event at length gave occasion to the battle of S. Denis, in which the aged constable Montmorency, who had the command of the royal army, was slain. Such however, were the losses of the insurgents consequent on this battle, that their leaders found it expedient to raise the siege and retire. Other actions of less importance, produced in 1568, the mutual acceptance of conditions of peace. Herein again the court and queen-mother with their usual temporizing policy, offered specious concessions; which were intended no longer to remain in force, than time and opportunity should occur of violating them with advantage. In the course of the same year, hostilities were on both sides renewed. At the battle of Brissac the prince of Condé received a shot in the head, of which he died. The prince of Navarre, (afterwards Henry IV.) then only fifteen years of age, and Henry, an infant son of the deceased Condé, were thenceforward acknowledged as chiefs of the Huguenot party; but the actual conduct of the army devolved upon the admiral. In 1569, Henry, duke of Anjou, younger brother of Charles IX. having been invested with the command of the royal army, gained a signal victory over the Huguenots on the plain of Moncontour. At length, in the following year, new terms of accommodation were

agreed upon; of which no remarkable interruption occurred, till the massacre of St. Bartholomew, in the year 1572.

I shall now proceed with the series of Henry Estienne's typographical operations; commencing with those which coincide with the beginning of the second civil war.

1567. *Jani Parrhasii liber de rebus per epistolam quæsitis*, 8vo. This work consists of critical remarks and disquisitions, chiefly relating to the ancient Latin poets. It contains an interesting preface by Henry, addressed to Lodovico Castelvetro; in which he speaks in handsome terms of Parrhasius. The same work was subsequently reprinted by Gruterus; and may be found in his extensive critical collection, entitled, "Lampas, "sive Fax artium liberalium," tom. 1. Francof. 1602, 8vo. *Novum Testamentum, Gr. Lat. Theodoro Beza interprete*, 8vo.; *Rudimenta Hebraicæ linguæ, authore Ant. Rodolpho Cevallerio*, 4to.; *Polemonis, Himerii, et aliorum quorundam declamationes, Græce. Nunc primum editæ*, 4to. Henry in a lively preface to this collection, states that he has given it publicity for the gratification and advantage of young students. He uses in it those lines or marks to denote proper names, which are observable in his

editions of the Greek poets. *Medicæ artis Principes post Hippocratem et Galenum, Græci, Latinitate donati, Aretæus, Rufus Ephesius, Oribasius, Paulus Ægineta, Aetius, Alexander Trallianus, Actuarius, Nic. Myrepsus: Latini, Cornelius Celsus, Scribonius Largus, Marcellus Empiricus, aliique præterea, quorum unius nomen ignoratur. Index non solum copiosus, sed etiam ordine artificioso omnia digesta habens. Hippocratis aliquot loci cum C. Celsi interpretatione;* fol. The Latin versions of Greek medical treatises here exhibited are not by Henry, but by various authors. He was of opinion that students in every faculty might find great advantage, from having the principal writers "ejusdem argumenti," brought together in one general collection. This of medical writers was the result of the same plan and reasoning, which had induced him antecedently, to give a collection of the "Poetæ Græci "Principes:" and he promises speedily to gratify the public with a like collection of historians.— *Tragœdiæ selectæ Æschyli, Sophoclis, et Euripidis, Græce, cum duplici interpretatione Latina; una ad verbum, altera carmine. Enniance interpretationes locorum aliquot Euripidis,* 16mo. 2 *voll.* This is another of those minor impressions, which are treasured amongst the gems of Henry's press.

1568. ***Sophoclis Tragœdiæ septem, una cum omnibus Græcis scholiis, & cum Latinis Joach. Camerarii,*** 4to. This much-esteemed impression contains Latin versions of the Ajax and Electra only: of the former a verbal, of the latter a free translation. Henry had much fewer difficulties to contend with in the edition of Sophocles, than of Æschylus; and was enabled to give this author in a far more perfect state. This is what he intimates by the following distich, subjoined to the title page:

> Æschylon edideram, Sophocles invidit: at idem
> Cur ab eo posthac invideatur habet.

Henrici Stephani annotationes in Sophoclem & Euripidem; Ejusdem Tractatus de orthographia quorundam vocabulorum Sophocli cum cæteris tragicis communium; Ejusdem Dissertatio de Sophoclea imitatione Homeri, 8vo. This is a volume now seldom met with. Niceron expressly states that Henry annexed to it four "epitaphia" in honour of his wife; who had now been several years deceased. I have examined an apparently perfect copy of these "Annotationes," but find no such "epitaphs." In this critical work, he charges the "editiones Aldinæ & Hervagianæ fœdissimis "erratis." ***Varii Historiæ Romanæ scriptores, partim Græci partim Latini, in unum velut corpus redacti. Tom.*** 1. ***Carolus Sigonius et Vel-***

leius Paterculus. 2. *Dionis epitome & Herodianus, Gr. Lat.* 3. *Suetonius, Spartianus, Capitolinus, Lampridius, Gallicanus, Vopiscus, Pollio, Victor, Lætus, Egnatius.* 4. *Marcellinus, Eutropius.* 8vo. 4 *voll.* By this collection of historians, our printer in part fulfilled the promise which he had recently made. It is enriched with very minute "indices," &c. M. Renouard has pronounced it, if not one of the dearest, at least one of the rarest of editions by H. Estienne, *Cat.* &c. *Justiniani, Justini, Leonis, Constitutiones Novellæ, Gr. cum notis H. Stephani,* fol. 1568[a]. This I mention on the authority of Heath's Cat.; where it appears among "books printed by the "Stephens's." *Apophthegmata Græca, Regum, Ducum, Philosophorum, aliorumque, ex Plutarcho & Diogene Laertio, cum Latina interpretatione,* 16mo. Of these "Apophthegmata," Henry has preferred the "interpretatio Raphaelis Regii" to that of Erasmus. Maittaire considers this volume to be the last in which he styles himself, "Huldrichi "Fuggeri typographus." *Synesii Hymni vario Lyricorum versuum genere; Gregorii Nazianzeni odæ aliquot, cum Latina interpretatione Fr. Porti,* 32mo. A little book of the greatest present rarity. *Psalmi Davidis aliquot, metro Anacreontico & Sapphico, authore H. Stephano, cujus etiam ex officina prodeunt,* 32mo.

[a] Most probably an error for 1558. q. v.

1569. *Davidis Psalmi aliquot, Latino carmine expressi, &c.* I have fully given the title of this book *sub anno* 1556. *Bezæ poematum editio secunda, ab eo recognita; item ex Buchanano, aliisque poetis, excerpta carmina, præsertimque epigrammata. Excud. H. Steph. ex cujus etiam epigrammatis Græcis & Latinis, aliquot cæteris adjecta sunt,* 8vo; *Grammatica Chaldaica & Syriaca Immanuelis Tremellii, Theologiæ professoris in schola Heidelbergensi,* 4to; *Comicorum Græcorum sententiæ, id est Gnomæ, Græce, Latinis versibus ab H. Stephano redditæ, & annotationibus illustratæ,* 32mo. This is in form one of the smallest description of Henry's impressions; but contains matter and criticism of so interesting a nature, as to render it a valuable acquisition to the Greek scholar. It includes an elaborate preliminary dissertation, "de habendo "sententiarum delectu," from the pen of Henry himself. Dr. Harwood notices that this collection is remarkable for the story of a Greek courtesan, (ex Phœnicide), which occurs page 441. *Testamentum Novum, (Græce,) & Syriaca ejus interpretatio, Hebræis typis descripta, et Latine reddita ab Imman. Tremellio, cujus etiam Grammatica Chaldaica & Syriaca calci adjecta est,* fol. maximo. I have seen a copy of this magnificent book, which is printed in an extraordinarily large character; and in extent of paper, ponderosity,

and exterior dimensions, surpasses almost every other ancient volume I have met with. Probably there may be copies on smaller paper. I much regret the want of present means of describing more minutely this remarkable impression. This year also witnessed from Henry's press the following tracts, allusive to the disturbances of the times: represented however by Maittaire as being without note of year; viz. *Literæ Principis Condæi, &c. Testificatio causarum quæ eum arma sumere coegerunt, &c. Narratio cædis ejusdem & scripta in eundem epitaphia,* 8vo[a]; *Eædem, Gallice,* 8vo. Lastly, the remaining productions of Henry's press *anni* 1569, are the two following: *Artis Typographicæ querimonia, & Epitaphia typographorum quorundam per H. Steph.* 4to; and *Henrici Stephani epistola de suæ typographiæ statu; Index librorum qui ex ejusdem officina hactenus prodierunt,* 8vo. These tracts I propose to notice more particularly in the ensuing chapter.

[a] Speaking of this narrative, &c. "On pretend" (says Niceron) "qu'Henri Estienne est l'auteur du récit, et l'on "juge par les caracteres, que c'est lui qui l'a imprimé."— *Mémoires, &c. tom.* 36.

CHAPTER XXVII.

HENRY ESTIENNE II. CONTINUED—ARTIS TYPOGRAPHICÆ QUERIMONIA, &c. — HIS INTENDED THESAURUS GRÆCUS—REMARKS ON IGNORANT PRINTERS, &c.—CATALOGUE AND VERSES—PROJECTED IMPRESSIONS—FURTHER PRODUCTIONS OF HIS PRESS IN 1570.

I NOW proceed, as was promised in the last chapter, to speak more particularly of Henry Estienne's ARTIS TYPOGRAPHICÆ QUERIMONIA," and the " Epistola de suæ typographiæ statu." The former of these is introduced by a prefatory address to the reader; in which our printer complains, in very indignant terms, that the noble typographic art had fallen into the hands of the most illiterate: of persons " quibus nihil cum mu- " sis commune est," who had no claim even to the lowest attainments of literature. What, he exclaims, would Aldus Manutius say, if he could return to life again, on beholding such a degradation of the art? or what would be the language of Marcus Musurus and of Janus Lascaris, those eminent restorers of Greek literature? Then, after adducing various instances of the gross ignorance

and correspondent obstinacy of some printers and editors of his time, exemplified by their adulteration of particular passages of classic authors, Henry commences the poetical part of this tract, composed in Latin elegiacs. His numbers indeed, as usual, are neither elegant nor harmonious; but he attempts to blunt the edge of criticism, by acknowledging that he has no pretensions to the poetical name or character: yet he maintains, in the language of the Roman satirist, that on such an occasion,

Si natura negat, facit indignatio versum.

To this prosopopoeia of Typography; for she is now made to address the reader in her own person:

Illa ego quæ quondam, cœlo ut delapsa, colebar,
Illa ego quæ multis numinis instar eram: &c.

Henry, unlike that diffident bard whose muse could be roused only by indignation, subjoins various "Epitaphia" composed by himself, in praise of several confessedly learned typographers. Some of them consist of Greek, and others of Latin hexameters and pentameters: but none of them exhibit any superior traits of poetical beauty or excellence.

The other tract, namely, "Epistola de suæ typographiæ statu," is of a more elaborate and diffuse character. It contains a detail of the state

of his press; for the past productions of which, the reader is referred to an "Index librorum," or catalogue annexed. The author then mentions other impressions of importance, which he has in view. But the most important part of this "Epistola," &c. is that which relates to Henry's great work, the "Thesaurus linguæ Græcæ," then in the press.

It appears that some of the learned expected from him a lexicographical work, wherein Greek words should be explained in the Greek, and not in the Latin language. Others supposed that he was compiling a lexicon upon the plan of those "lexica Græco-Latina," which were already extant, and differing from them only in extent and copiousness. Others were alarmed by a report that his intended "Thesaurus" was not to be formed upon the usual alphabetical order of arrangement; and feared it would prove less useful on that account: having no clear and correct notion of the real method, upon which our lexicographer had determined.

To all these inquiries Henry gives satisfactory answers: fully elucidating the plan of his intended work by examples; and shewing how much it was calculated in point of accuracy, variety, and scientific arrangement, to excel all preceding lexicons. He adduces many instances of the multifarious blunders, erroneous interpretations, strange,

unclassical, and absolutely barbarous words and epithets, with which those in common use abounded: and in a rational and entertaining manner, accounts for their gradual and accidental introduction into these injudicious "farragines" and compilations. In short, he says the public would cease to wonder that the Greek "Thesaurus," promised so long before, by his father Robert Estienne, had not yet come forth; when they were informed, that it was not a mere "lexicon auctum "& locupletatum" which was projected; but a work which was to be wholly constructed anew from its very basis. Of the necessity of such an entirely novel work, his father had become more and more sensible, by the republication of every lexicon which he had seen; however set off in their titles by the terms "auctum & locupleta-"tum;" terms which frequently excited the indignation of honest Robert, who was accustomed to exclaim, "Semperne veterem hanc cantilenam au-"diam?"

It appears by Henry's acknowledgment, that Robert had actually projected, and laid in a valuable stock of materials for this great etymological and lexicographical edifice; which death alone had prevented him from completing: and hence the important office had devolved upon the son.

Lastly, Henry satisfactorily vindicates the plan

of his intended "Thesaurus," as far as it deviates from the received alphabetical order, into the more original and scientific method of exhibiting, first, the radical words; next, the "composita" and "decomposita:" a method which stamps this important lexicon with the mark of originality; and also with a character of erudition, infinitely superior to any that had hitherto appeared. The labour of the compilation was confessedly augmented almost to an infinite degree: but the credit and glory of the undertaking were correspondent to the exertions of the author: and it remains to this day, an admirable and unrivalled monument of ardent zeal for the advancement of learning, of unwearied diligence, and colossal erudition.

The remainder of this long epistle is devoted to the recital of injuries done to the authors of classical antiquity, by the ignorant printers of the day: who were not only ready to give currency to the random dreams and fooleries of unqualified expositors, but under the pretence of novelty, or the affectation of sagacity, admitted readings, authorized only by manuscripts of modern date and no authenticity, in preference to those of the most ancient, from which some of the earliest printed copies were made: nay, had the assurance even to give admittance to silly conjectures of pretended scholars, in defiance of all MS. authority. On this occasion, he cites a long passage from his

own annotations on Euripides, wherein he shews that the "editio Hervagiana" of that poet has not only retained in general all, even the most minute errors of the Aldine edition, but sometimes, under pretence of correcting such as were most glaring, has doubled the mischief. Thus in the Helena, p. 10, the Aldine reads Βαρὺ μὲν, οἰστέον δ' ὅμωι. Here the Hervagian corrector has substituted οἰστέον δ' ομοι: thus rendering an error (in the Aldine so obvious, as easily to suggest to any reader of discernment its own true correction ὅμως) far less easy of detection by so injudicious a change. Henry points out other corruptions of a similar kind; some of them arising from ignorance of the "notæ com-" pendiariæ," or abbreviations of the Aldine impression; others from the silly attempts of an ignorant editor at correction from conjecture.

This leads me to mention here a treatise, which Henry, in several of his printed works, (*Castigg. in Ciceronem*, pp. 98, 110, 113; *Annott. in Sophocl.* p. 25; *Pseudocrit.* pp. 20, 21.) announced his intention of speedily publishing for the advantage of the studious. This was "De origine "mendorum in authoribus Græcis & Latinis," divided into several "libri," or books. M. de Marville speaks of it as actually published. His words are to this effect: "Two of Henry's pro-" ductions cannot be too highly prized; viz. his "*Castigationes in Ciceronis locos quamplurimos,*

" and his treatise *De origine mendorum:* as these " books are rare, they ought to be reprinted. " Ludovicus Capellus availed himself with advan- " tage of the last mentioned of them, in his ' Cri- " tica Sacra.' It is a work of great interest to " the learned, and very advantageous to such as " wish to acquire a critical acquaintance with the " works of the ancients." Thus Vigneuil Marville, (whose real name was Bonaventure d'Argonne), in his " Mélanges d'Histoire et de Littérature," tom. 2; whose testimony is cited by Teissier, tom. 3. p. 418. and by Maittaire, p. 502. Yet the above-cited writer himself owns that the existence of this book in print has been denied: and in reality Maittaire gives no work with this title a place in his catalogue. Yet he acknowledges that such mention of the work occurs on several occasions, as almost to authorize the belief that it really did at some time issue from the press. If Henry did indeed complete and publish this treatise " De origine Mendorum," it must be the scarcest, as well as probably one of the most valuable of his performances. He was doubtless, by his peculiar habits and inquiries, especially qualified for such an undertaking. A satisfactory specimen of his talents in such a range of literature, may be found in that " Epistola de " suæ Typographiæ statu," to which I now return.

After quitting the subject of Euripides, Henry notices the eagerness which he observed among the typographic fraternity, particularly those of Paris, for obtruding on the public any various readings, which happened to present themselves in MSS. not heretofore used or known: as if diversity were a certain mark of truth. And here, by an elaborate comparison of passages in the works of Ovid, as they stand in the printed copy of Aldus, and in more recent impressions, he shews how the poet has been adulterated rather than improved: and how lections of the most dubious or spurious kind have been admitted, to the exclusion of the authentic words of Ovid, as given by Aldus from MSS. of far higher antiquity, and more certain authority. It is worthy also of remark, that Henry considered the "editio Aldina" of Ovid as one of the most correct and valuable productions of the press of Aldus: "emendatior "quam alia cujusquam poetæ ab eo profecta."

To the preceding "epistola," which Henry dates "ex typographeo suo, *anno* 1569, *cal. Mart.*" I find a short letter subjoined, which is addressed to Joachimus Camerarius: with which it appears that Henry forwarded to that scholar the "Index," or printed catalogue of his editions, already mentioned: and for his amusement, and that of readers in general, he had prepared the following:

IAMBI.

Est nundinatrix turba passim plurima,
Quæ curiosa curiose me rogat,
" Ecquid novi das nundinis his proximis ?"
Si dico, " nil do ;" polliceri me volunt
Ad nundinas quæ proximis sunt proximæ.
Si polliceri nolo ; tunc expostulant,
Francfordienses nundinas quod negligam :
Obstrictus illis scilicet tanquam forem.
Istos relinquo : literis mox obruor
Italis ab oris, Gallicis, et Anglicis,
Germanicisque, quæ " novi quid moliar,
" Aggressus aut quid sim, quid aggredi parem,
" Futurus ordo quis librorum sit," rogant.
Et plura rebus scire de meis avent,
Quam scire, vates ipsemet ni sim, queam.
Habent sed istud proprium Germanicæ,
Suas subinde nundinas quod allegant,
Et esse credunt debitorem nundinis.

Harum quis usus literarum est omnium ?
Nempe, admovere dum mihi calcar volunt,
Fræno morentur ut retracto me velut.
Nam scriptitandis quod vicissim literis
Impendo quanvis illibenter temporis,
Hoc, illa possent opera maturarier,
Properare quæ suadent, adhortantur, petunt.

Huic ut mederer non levi tandem malo,
Quicquid vel ante nundinis illis dedi,
Brevi aut daturus sum, favente numine,
Id omne chartis comprehendi pauculis,
Quæ sint amico missa nulli epistola,
Et missa amicis sint epistola omnibus :

Fideliaque parietes multos simul
Una ut dealbem, non duos tantummodo.
Si numerus horum quæ do, quæ brevi dabo,
Exiguus esse cui videbitur: sciat
Prostare merces plurimas in nundinis,
Numerare quas non, ponderare sed solent.

I AM harass'd by the crowd of those
At Frankfort—who their wares expose;
And ever ask'd: "What are you doing,
"In prospect of the Fair ensuing?
"New works you'll shew—impressions splendid,
"Where Learning stands by Art commended."
If I say "No;"—"'Tis strange! what none?
"At least then promise—next but one."
Still say I "No:"—expostulation
Assumes the tone of indignation:
That Frankfort mart's so strangely slighted;
And broke the faith—I never plighted.
Again, these quidnuncs set aside,
With letters, ceaseless, I'm annoy'd;
Italian, English, German, French,
All on my studious hours entrench:
"What last has been achiev'd, and ended?
"What are the impressions next intended?"
Nor to such modest queries stinted,
Of books in print, or to be printed—
A thousand others they propound,
Which even a prophet would confound.
But still, our German billets doux
The interminable theme renew;
Remind me of the Fair—the Fair—
And hold me constant debtor there.

Of what advantage all these letters?
Not stimulants they are, but fetters.

As though you'd spur a steed that's idle,
Yet check his progress with the bridle.
My press resents the condescension,
That to such foppery gives attention:
Stands still, and bids them longer stay for
All they suggest, desire, and pray for.

For this annoyance then—be sure
Not small—intent to find a cure,
Of books, to former fairs I've given,
Or now project, by leave of heaven,
These pages few, as best may suit you,
In form of "Catalogue" salute you:
Which you'll my "Rescript" please to call,
Addrest to none, and yet to all.
Thus, "Walls I whiten"—"two," sirs? tush—
A thousand—"with a single brush."

Of works imprest, or held in view
To imprint, deem you the number few?
Reflect—the custom of the fair
Deals not alike with every ware;
But reckons some by count or tale,
Whilst weight, of others rules the sale.

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Once more to revert to Henry's "Epistola" before-mentioned: to those who inquire after the state of his "imprimerie," he answers, that considered as under adverse circumstances, it is good; though under more favourable, it might be pronounced otherwise: that the activity of it assuredly is not commensurate with his own zeal for the advantage of literature; neither however satisfactory his exertions may seem to others, are

they so to himself. Proceeding regularly, though slowly, " lente festinando," he has brought two impressions, namely, that of the works of Plutarch, and of his " Thesaurus Græcæ Linguæ," to such a stage of forwardness, that he has the agreeable prospect of speedily effecting their completion. As for those amongst his correspondents, whose curiosity is interested by his future typographical projects, he is inclined to answer their inquiries also; in the hope that when informed on such a subject, they may be ready to furnish him with any auxiliary means or information in their power. First then, he announces his intention to add the works of Strabo to those Greek historians which had been already edited, partly by the diligence of his father, and partly by his own: towards a correct edition of which geographer he at present possesses in several ancient MSS. very valuable helps; but acknowledges himself yet in want of more. Secondly, as many of the Grecian poets have proceeded from his " Officina," he also meditates editions of Athenæus and Stobæus, by whom so many interesting fragments of numerous poets are preserved: in addition to which, he purposes to collect others from whatever sources he can. Thirdly, an impression of Aristophanes is a subject of his contemplation; to which even the Greek " scholia," so susceptible of revision, and of being rendered of greatly improved usefulness,

would be alone a powerful incentive. Fourthly, before the impression of any philosopher, he intends to send forth "Diogenes Laertius de Vitis "et Sectis Philosophorum;" an author of whom he already possesses so many "castigationes," that few more could perhaps be desired or procured. This author Henry actually published, as I shall shew, in the subsequent year. Fifthly, Lucian he hopes also to give to the public; an author not so much corrupted as many others, yet confessedly corrupted; from the perusal of whom greater advantages may be derived, than is generally believed. Sixthly, of modern grammatical writers, he purposes to reprint the "Commentarii "Linguæ Græcæ" of Budæus, with his own considerations of various passages; and the "Adagia" of Erasmus, with his own notes also much augmented. Seventhly, though he has thus given the first place in the preceding enumeration to Greek authors, yet perhaps his impression of all, or any of them, will be posterior to that of several Latin writers, now likewise contemplated by him: these were Cicero, Livy, Pliny, Aulus Gellius, and Macrobius. Next, to say something of his own productions: he assures his friends, that the work "de origine mendorum," so long since promised, shall soon see the light. Lastly, of works composed, or edited and printed by his father, he purposes to renew the impression; more especially of

the Thesaurus Latinæ Linguæ, and of the Dictionarium Latino-Græco-Gallicum, with improvements: of the Biblia Sacra also, with the "Anno-"tationes" found in Robert's, but those revised: and to the Latin "interpretatio," corrected also, he purposes to add the Hebrew text, and perhaps the Greek Septuagint version. Such were the more immediate professional and literary enterprises contemplated by Henry, with a measure of enthusiasm equal to any other, which in the pursuit of honour and achievement, has perhaps been known to stimulate the exertions of mankind. Yet extensive as his projects were, it is probably to unpropitious times and contravening circumstances only, that we ought to attribute the failure of their accomplishment. I shall now proceed to mention his impressions bearing date in the ensuing year: some of which we may presume to have been brought to a conclusion, and ready to come abroad, when his "epistola ad quosdam "amicos" was published; and others to have been thought by him too inconsiderable to be specified, when he made the foregoing enumeration.

1570. *Epigrammata Græca selecta ex Anthologia, interpretata ad verbum et carmine ab H. Stephano: quædam & ab aliis. Loci aliquot ab eodem annotationibus illustrati. Ejusdem interpretationes centum et sex unius distichi, alio-*

rum item quorundam Epigrammatum variæ, 8vo. Even the relaxations of Henry Estienne were mixed, (says Maittaire,) with study. In riding on horseback, an exercise in which he took much delight, and on occasional visits to the country villas of his friends, he employed himself in the composition of Latin poetry. His selections from the "Anthologia Græca," and the versions above mentioned, were for the most part the fruits of his Musa rusticans et extemporanea. *Athanasii Dialogi de S. Trinitate. Basilii libri IV. adversus Eunomium. Anastasii & Cyrilli explicatio fidei ex interpretatione Bezæ. Phœbadi liber contra Arianos, Gr. Lat.* 8vo; *Diogenis Laertii de vitis, dogmatis, & apophthegmatis eorum qui in philosophia claruerunt, libri X. ex multis vetustis codd. ... Græce, cum annotationibus H. Steph. Pythagoreorum philosophorum Fragmenta, cum Latina interpretatione*, 8vo. Henry, at a late period of his life, viz. *anno* 1594, repeated this edition with some improvements. *Herodoti Historiarum libri IX. Ejusdem Narratio de Vita Homeri. Excerpta e Ctesiæ libris, de rebus Persicis & Indicis, &c. Græce*, fol. This first impression of Herodotus, Græce, by H. Steph. is accompanied with "Ionismorum Gallicorum Spi-"cilegium;" in illustration probably of Henry's favourite, but in a great measure fanciful, theory of the similitude of the French tongue to the

Greek. It has also the "Prolegomena" of Camerarius, and "Vocum Ionicarum Herodoto cum "Homero communium catalogus." This catalogus or index was composed partly by Henry himself, and partly by Camerarius; who took great delight in Herodotus; and to the study of his history chiefly attributed his own proficiency in Greek literature. Henry gave a second impression *anno* 1592. *Conciones, sive Orationes ex Græcis Latinisque Historicis excerptæ. Quæ ex Græcis excerptæ sunt interpretationem Latinam habent, nonnullæ novam, aliæ jam vulgatam, &c.... Additus est Index artificiosissimus*... fol. With regard to these select orations, Maittaire says, Henry corrected the Greek text of those which were taken from Polybius and Arrian: he omitted the orations of Dion, and "aliorum longissimas." The "argumenta" prefixed are those of Jobus Veratius, a skilful rhetorician; excepting such as relate to the orations of Sallust and of Livy. Into this collection Henry admits only the "conciones "directæ;" not those which are termed "obliquæ;" such as are found in the commentaries of Cæsar. *Novi Testamenti Catholica expositio Ecclesiastica*, fol.[a] In a copy of this volume, the late Dr.

[a] More fully: *N. Test. Catholica expositio Ecclesiastica, id est, ex universis probatis Theologis, (quos Dominus diversis suis Ecclesiis dedit,) excerpta a quodam verbi Dei ministro, diu multumque in theologia versato:* Sive, "Bibliotheca Exposi-

Parr is said to have written the following note: "The learned editor, Henry Stephens, has not "given his name; but his elaborate work is "highly prized in the church of Rome." ***Bibliotheca Parriana***, p. 80. Had the Doctor looked into the work, or inquired at all into its history, he would not have hazarded such a remark. ***Vide ante, sub anno* 1562.**

"tionum Novi Testamenti. Id est, expositio ex probatis "omnibus theologis collecta, et in unum corpus singulari "artificio conflata, quæ instar bibliothecæ, multis exposi- "tionibus refertæ, esse potest. Anno M.D.LXX. Oliva "Henrici Stephani, fol." A very thick and closely printed volume, the paging of which recommences with every distinct book of the N. T.

Of this synopsis of commentators (as it may be termed), I have before observed, that Marloratus was the compiler. On turning over the leaf, we observe his epistola: "Augustinus "Marloratus omnibus huc illuc dispersis fratribus gratiam "optat," &c. The copious list of "Authorum nomina," from whom the remarks have been selected, includes not only older ecclesiastical annotators, but all the expositors among the *reformed* divines, antecedent to the impression of the book. Marloratus was the Calvinistic minister at Rouen; and was put to death there by the Catholics (on their capture of that place) Oct. 30, 1562, as we have already said. Henry Estienne gave a second edition of this "Catholica Expositio" in 1564; a third in 1570. It is doubtless a work of great utility to the theological student.

CHAPTER XXVIII.

HENRY ESTIENNE II. CONTINUED—ANTECEDENT GREEK LEXICONS—HENRY'S THESAURUS GRÆCUS & GLOSSARIA —NOTICES OF THAT WORK—PLAGIARISM OF SCAPULA, AND ITS CONSEQUENCES—EDITIONS OF THE THESAURUS—VERSES OF BEZA.

MAITTAIRE believes, there is no production of the press of Henry Estienne which bears the date of 1571. He was however, during that period, employed upon works of special importance, which saw the light in the ensuing year; amongst which that almost unparalleled effort of human labour and study, his immense THESAURUS LINGUÆ GRÆCÆ, was the most conspicuous. Before I proceed therefore to specify his actual impressions of the year 1572, it may be expedient to give a brief enumeration of all, or at least of the principal "Lexica Græco-Latina recentiorum," or Greek and Latin lexicons, by scholars of periods subsequent to the revival of learning, who had been the precursors of Henry in this career of erudition.

Such were, 1. *Joannis Crastoni Placentini Car-*

melitani Vocabulista Græco-Latinus, first printed *Regii Lepidi*, 1497, in 8vo. and again *Mutinæ*, 1499, fol. Of this lexicon Henry Estienne makes special mention in the "Epist. de suæ Typogr. "statu:" but with a description of it, at once brief and satisfactory, we have been favoured by an intelligent critic of modern times. "Joannes Crasto- "nus was a Carmelite friar of Piacenza. His lexi- "con was (originally) a bare vocabulary, giving "merely the significations of the words, without "referring to authorities. It was frequently re- "printed, and with continual additions by each "succeeding publisher: till at length (says H. Ste- "phens) unlearned printers contending who should "put forth the biggest lexicon, and offering re- "wards to those who would furnish the greatest "number of words; the explanations, which were "in the first instance so meagre, became as fat as "a Bœotian sow [a]."

2. *Dictionarium Græcum copiosissimum, secundum ordinem Alphabeti, cum interpretatione Latina; Cyrilli Opusculum de dictionibus, &c. Venetiis, in ædibus Aldi Manutii Romani*, 1497, in fol. Renouard asks: "Did Aldus wish to pass "himself off as the author of this dictionary? "No, surely," (he adds) "for he was a man of "honour." For a long time however, this dic-

[a] Quarterly Review, Vol. XXII. p. 312.

tionary was known only by his name, and deemed his work. The book contains not a single word which can lead to the detection of the real author.

3. *Lexicon Græco-Latinum, opera Hieronymi Aleandri, Parisiis, industria & impensis Ægidii Gourmontii & Matthæi Bolsec,* fol. 1512. *Id. Decembr.* This lexicon, by H. Aleander, is not noticed by the editors of Mr. Valpy's reimpression of the Greek Thesaurus of H. Steph. I have before spoken of it in its place.

4. *Nicolai Beraldi Dictionarium Græco-Latinum, Parisiis,* 1521, fol.

5. *Dictionarium idem, cum Latina interpretatione,* 3000 *vocibus auctum, &c. Venetiis, apud Sessam,* 1523, fol.

6. *Magnum ac perutile Dictionarium, quod quidem Varinus Phavorinus Camers, Nucerinus Episcopus, ex multis variisque auctoribus in ordinem alphabeti collegit. Romæ, Zacharias Calliergus,* 1523, fol. This Greek dictionary of Varinus of Favera, near Camerino in Umbria, an Italian bishop, first a scholar of Joannes Lascaris, and afterwards of Angelus Politianus, has the interpretations in Greek. Whether we consider the labours of the compiler, or of the printer, it is a work of vast magnitude. The original edition consists of nearly 1100 folio pages, closely printed in the smaller Greek character. The work

is "a compilation from Hesychius, Suidas, Phry-
" nichus, Harpocrates, Eustathius, the Etymolo-
" gica, the lexicon of Philemon, some treatises of
" Trypho, Apollonius, and other grammarians, and
" various scholiasts. It is (still) valuable, as furnish-
" ing several important corrections of the authors
" from whom it was collected, and not a few ex-
" tracts from unpublished grammarians[b]." Renouard notices reimpressions of this dictionary *annis* 1538, and 1712; which are said to contain augmentations, especially the last[c].

7. *Dictionarium Græcum, cum interpretatione*

[b] Quarterly Review, *ut supra.*

[c] Besides the great advantage which H. Stephanus, in compiling his "Thesaurus," unquestionably experienced from the lexicon of Varinus, he had access to copies then already printed, of the principal ancient Greek lexicographers; most of whose works had been given to the public by Aldus, Frobenius, and other learned printers, though comparatively in a less perfect state than we now have them. So early as *anno* 1499, the same enterprising typographer (Calliergus) printed a magnificent edition of the *Etymologicon magnum, cum Marci Musuri præfatione, Græce. Venetiis, sumptibus Nicolai Blasti,* fol. It appeared "iterum, innumerabilibus pæne " dictionibus locupletatum," *Græce, Venetiis, apud Feder. Turrisanum,* 1549, fol. The next, and at present most esteemed edition, *opera Friderici Sylburgii,* appeared subsequently to the labours of H. Steph. viz. *e Typogr. H. Commelini,* 1594, fol. For a summary, but learned review of the merits and defects of the various ancient Greek lexicons, glossaries, &c. I refer the reader to the article of the Quarterly Review, before cited.

Latina, omnium quæ hactenus impressa sunt copiosissimum. Collectio dictionum quæ differunt significatione, per ordinem literarum. Dictiones Latinæ Græce redditæ. Ammonius de similibus & differentibus dictionibus. Et multa alia. Venetiis, in ædibus Aldi & Asulani soceri, 1524, fol. Fabricius (Harlesii) appears to consider this Venetian Lexicon as a reimpression of that by Beraldus (*supradict.*) with additions.

8. ***Jacobi Ceratini Dictionarium Græcum, Basileæ,*** 1524, fol. with a preface by Erasmus, in which the work is much commended.

9. ***Lexicon Græco-Latinum, &c. Parisiis, ap. Collegium Sorbonæ,*** 1530, fol. This is the lexicon printed by Gerardus Morrhius Campensis. I have noticed it more particularly, in my account of the early Parisian Greek press, ***sub anno*** 1530. It seems to have been unknown to Fabricius; but is noticed by his recent editor Harles as a lexicon of rare occurrence.

10. ***Commentarii Linguæ Græcæ, Gulielmo Budæo, consiliario Regis supplicumque libellorum in Regia magistro, auctore,*** fol. ***Parisiis, ap. Ascensium,*** 1529; ***Coloniæ & Basileæ,*** 1330; ***Venet. ap. Juntas,*** 1530; ***tertia parte aucti, Par. R. Steph.*** 1548; ***Basileæ,*** 1556, fol. I have spoken more particularly of the Parisian editions in their respective places. "This great work of "Budæus has been the text-book and common

" storehouse of succeeding lexicographers. But " a great objection to its general use, was its want " of arrangement. His observations on the Greek " language are thrown together in the manner of " a common place-book: an inconvenience which " is imperfectly remedied by an alphabetical index " at the end. His authorities and illustrations " are chiefly drawn from the prose writers of " Greece; the historians, orators, and fathers. " With the poets, he seems to have had a less in- " timate acquaintance. His interpretations are " mostly correct, and always elegantly expressed; " displaying a union of Greek and Latin litera- " ture, which renders his Commentaries equally " useful to the students of both languages. It was " not without justice that Buchanan complimented " him in the following epigram:

" GALLIA quod Græca est, quod Græcia barbara non est,
" Utraque Budæo debet utrumque suo [d].

" The peculiar value of this work consists in " the full and exact account which it gives of the " Greek legal and forensic terms, both by literal " interpretation, and by a comparison of the cor- " responding terms in Roman jurisprudence. So " copious and exact is this department of the " work, that no student can read the Greek ora-

[d] Quarterly Review, *loco supradict.*

" tors to the best advantage, unless he consults " the Commentaries of Budæus. It appears from " the Greek epistle subjoined to the work, that " the illustration of the forensic language of " Athens and Rome was originally all that his " plan embraced; and that when circumstances " tempted him to extend the limits of his work, " this still continued to be his chief object [d]."

11. *Dictionarium trilingue, Lat. Gr. Hebr. Sebastiani Munsteri, Basileæ,* 1530. 1542. 1562. fol.

12. *Lexicon Græco-Latinum, insigniter auctum a P. Gyllio, Basileæ,* 1532: and afterwards frequently, with augmentations; viz. *Bas.* 1537, fol. *C. Gesneri;* more enlarged still by the same editor, *Bas. H. Petr.* 1545. *Ex ejusd. H. Curionis Officina,* 1560. fol.

13. *Lexicon Græco-Latinum, Basileæ,* 1539, 4to. *cum præfatione Simonis Grynæi.*

14. *Joannis Chœradami Lexicopater etymon. Gr. Lat. Paris.* 1545, fol. (see former mention of it under that year,) and *Gr. Lat. Nic. Gerbelii,* 1546.

15. *Lexicon locupletatum ab Hadriano Junio,* 1548, fol.; 1557, fol. *ex officina H. Curionis;* inscribed " Edvardo Angliæ regi." This small but useful work is different from " Junii Nomen- " clator [e]."

[d] Quarterly Review, vol. XXII. p. 313, *ut supra.* [e] Ibid.

16. *Lexicon Græco-Latinum, Lugduni ap. Frellonium*, 1550, fol.; *Eodem anno*, "locuple-"tatum" *ab Hartungo.*

17. *Joachimi Camerarii Commentarii insignes utriusque linguæ, Basileæ*, 1551, fol. In this work is found an elaborate investigation of the names by which the parts of the human body are usually designated.

"Camerarius's work is somewhat similar to "that of Budæus. He studied Greek at Leip-"sig, under Richard Croke, an Englishman; of "whom he speaks in terms of commendation as "having been the first person who taught that lan-"guage in Germany, with any degree of perspi-"cuity or comprehensiveness[f]."

18. *Joannis Tusani Lexicon Græco-Latinum, Par.* 1552, fol. (already noticed *suo loco*,) and with a great accession of words, *Venetiis*, 1555, fol.

19. *Caroli Stephani*, (Roberti fratris,) *Lexicon Græco-Latinum, Parisiis*, 1552, fol. Maittaire designates it *Dictionarium Latino-Græcum, Par.* 1554, 4to. The editors of Mr. Valpy's *H. Steph. Thesaurus*, say it is chiefly taken from Budæus. I consider this lexicon as of very rare occurrence.

20. *M. Hopperi Dictionarium Latino-Græcum, Basileæ, apud Curion.* 1563, fol.

[f] Quarterly Review, *ut supra.*

21. *Budæi, Tusani, Gesneri, Junii, Constantini, (et aliorum,) Dictionarium Græco-Latinum*, 1568, fol. "The Basle Lexicon" (under the preceding and other names) "was no better than "a bookseller's compilation, abounding in faults "and inaccuracies of every description. H. Ste- "phens says of it, that scarcely any kind of blunder "can be mentioned or imagined, of which this Lexi- "con will not furnish an example. He has himself "given a tolerably copious list in his epistle *de* "*suæ Typographiæ statu* [g]."

22. *Joannis Crispini Lexicon. Gr. Lat.* 1566, 4to; perhaps a compilation from the foregoing.

23. *Roberti Constantini Dictionarium Linguæ Græcæ, 2 voll. Genevæ, apud Crispinum*, fol.; *Iterum cum additionibus Porti & aliorum, ibid.* 1592, fol.

I subjoin the character of this Lexicon also, in the words of the same able critic, whose judgment concerning others I have implicitly cited. "Ro- "bertus Constantinus was a physician of Caen, "and an intimate friend of Beza and the elder "Scaliger, but personally disliked by Joseph Sca- "liger; who calls him an ass, and charges him "with impudence, commending at the same time "his own modesty. As a useful and correct dic- "tionary, this work of Constantine greatly sur- "passed all that had preceded it; and is still de-

[g] Quarterly Rev. *ut supra.*

" servedly in request amongst students, for the " valuable interpretations which it furnishes of " many passages in the Greek prose writers, espe- " cially Thucydides. Its author lived to the ad- " vanced age of one hundred and three, retaining " to his death all his bodily and mental faculties. " Constantine promised to publish a table or 'con- " spectus,' in which the Greek language should " be traced to its primitives; but he never exe- " cuted his intention. The Stephenses were much " indebted to Constantine; from whose lexicon a " very great proportion of the explanations and " authorities of the Thesaurus are borrowed. The " principal defects of his book are, first, the con- " fused and ill-digested arrangement of the inter- " pretations of words: and secondly, the absence " of all distinctions between primitives and deri- " vatives [h]."

This lexicon being the latest which met the eye of Henry Estienne, previously to the publication of his Thesaurus, was evidently viewed by him with jealousy; and is sharply criticized in the preface of his own work [i]. Mr. Valpy, or his editor, observes, that Constantinus is much undervalued by H. Stephanus; and that amongst other treatises, he promised a dictionary to Homer and other Greek poets, in imitation of the "Lexicon " Ciceronianum of Nizolius."

[h] Quarterly Rev. *ut supra.* [i] Præfat. ad Nov. Thes. Gr.

Having thus exhibited a hasty view of the various Greek lexicons or dictionaries of modern structure, which had preceded Henry's "Linguæ "Gr. Thesaurus," I shall now return to the chronological series of his impressions.

1572. *Plutarchi quæ extant opera, tam Moralia quam Historica, 6 voll.* 8vo; *Eadem, Latine, cum Appendice, 7 voll.* 8vo; the last vol. thus entitled, "Plutarchi vitarum Appendix, continens vi- "tas a Donato Acciaiolo, cæteras ab Æmylio "Probo conscriptas; cum duobus in opuscula "moralia & vitas indicibus, & annotationibus." This impression of the Greek text of Plutarch is executed in a beautiful but small letter, resembling that which Henry used in the Greek part of his "Historiæ Romanæ Scriptores." The Latin interpretation "in Vitis" is that of Cruserius; in the "Opuscula," of Xylander partly, and partly of Henry himself and others. To the books "de "esu carnium" in particular, are added copious annotations by him. Of this esteemed edition *anni* 1572, says M. Renouard, the Greek text taken from the Aldine, is much corrected and improved by the skilful editor. Specimens on large paper, especially of the Greek volumes, are of extreme rarity[j].

j Renouard, Bibl. d'un Amateur.

Thesaurus Græcæ Linguæ, ab Henrico Stephano constructus, in quo præter alia plurima quæ primus præstitit, (paternæ in Thesauro Latino diligentiæ æmulus,) vocabula in certas classes distribuit, multiplici derivatorum serie ad primigenia, tanquam ad radices unde pullulant, revocata. Thesaurus Lectori,

Nunc alii intrepide vestigia nostra sequantur:
Me duce, plana via est quæ salebrosa fuit.

Anno M.D.LXXII. excudebat Henr. Stephanus, cum privilegio Cæs. Majestatis, & Christianiss. Galliarum Regis; Tomi IV. folio, (these are usually bound in three;) *Appendix Libellorum ad Thesaurum Linguæ Græcæ pertinentium;* in one volume fol. which forms a fifth to the preceding, and contains, 1. A treatise *Joannis Grammatici de Græcæ Linguæ Dialectis;* 2. *Corinthus de Dialectis;* 3. *Ex Plutarcho excerpta de Dialectis, de Tropis, & de Schematis;* 4. *De Passionibus Dictionum, ex Tryphone Grammatico;* 5. *Collectio vocum quæ pro diversa significatione, accentum diversum accipiunt;* 6. *Ammonii de similibus & differentibus vocabulis libellus, (et alia);* 7. *Verborum themata, quæ magna ex parte vel sunt anomala, vel poetica, &c.;* 8. *Herodiani de notis numerorum tractatus; De mensuris & ponderibus libellus Galeni; De mensibus & partibus eorundem;*

9. *Index in Thesaurum Linguæ Græcæ ab H. Stephano constructum:* this index is divided into two parts: the first, commencing at number 230, occupies the rest of the volume to column 1746, inclusive: then follows "Indicis pars secunda," comprised in 208 columns: four additional ones exhibit the errata, and the registers of all the volumes, in folio.

Glossaria duo, e situ vetustatis eruta, ad utriusque Linguæ cognitionem & locupletationem perutilia. Item de Atticæ Linguæ seu dialecti idiomatis, comment. Henr. Steph. Utraque nunc primum in publicum prodeunt; fol. *Anno M.D. LXXIII. excud. H. Steph. cum privilegio Cæs. Majestatis.* This volume, though bearing date one year subsequently to the Thesaurus, I have thought proper to mention here, on account of its supplementary relation to the preceding work. Henry's own commentaries on the treatise "de dialectis" are so copious, as to occupy nearly one half of this folio volume.

Thus, says Maittaire, about the same year of his age, at which his father Robert had published his Latin Thesaurus, Henry enriched the republic of letters with this important fruit of his vigils and studies. This Thesaurus Græcus he inscribed to the emperor Maximilian, Charles IX. of France, Elizabeth queen of England, and John George, marquis of Brandenburg: and to the academic

institutions of their respective dominions[k]. For the work, as we have seen, he had obtained "Privilegiorum Diplomata:" that of the French king, *anni* 1561, that of the emperor, *anni* 1570. He thought proper to prefix to the first volume, in addition to an ample preface by his own hand, the "Orationes" of Scipio Carteromachus, M. Antonius Antimachus, and Conradus Heresbachius, "de Græcarum literarum laudibus."

Such were the ever active energies of Henry's mind, and so unwearied was his zeal in the cause of learning, that immense labours achieved be-

[k] Henry's Epistle dedicatory terminates with two hexameter Epigrammata: the first, entitled, ISDEM DE HOC THESAURO, commences thus:

HIC Thesaurus, hic est, tua quem Germania, Cæsar;
Hic quem Carle optat multis tua Gallia votis;
Hic est, Elisabeth, tua quem sitit Anglia dudum. &c.

The latter, which is not the least interesting of the two, I transcribe at large:

DE EODEM (Thesauro *scil.*).

INSPERATA alios thesauros lucra videmus
Ferre repertori, tristemque repente fugari
Pauperiem, vilemque casam mutarier arce.
At me contra inopem meus hic ex divite fecit
Thesaurus, gazasque omnes exhausit avitas.
Si tamen hic animum vestrum pectusque benignum
Conciliare mihi (quod ait se posse) valebit,
Tum vero haud aliter quam quondam Pelias hasta,
Fecerit id vulnus, factoque medebitur idem.

came incentives to further projects and exertions. In the enumeration of those works which he intended to prepare and publish, we find mention of an additional appendage to his Greek Thesaurus, under the title of "Corollarium Thesauri Græcæ "linguæ, quod Supplementum vocetur." Of this projected volume he makes mention in his Præfatio ad lectorem Glossarii anni 1573, et alibi. The schemes of the ardent and enterprising often exceed the limited physical and moral powers of human nature; and not seldom unpropitious events and circumstances intervene to prevent their accomplishment. From the one or the other of these causes, it happened that Henry had not the good fortune of executing a task, which he deemed necessary to the perfection of his great work.

In his elaborate preface, which contains various matter of great interest, several particulars are deserving of special notice. Such are, 1. his description of the enthusiastic zeal, by which he had felt himself animated to commence and persevere in, and finally to overcome all the difficulties of this arduous undertaking. He had found it an Herculean task; he had long been employed in rolling upwards the Sisyphean stone, over places obstructed by impediments and abounding with asperities; but he observes, that as Maro sang of Æneas, "vicit amor patriæ," so he might affirm of himself, "vicit amor linguæ."

Then, noticing some passages of another ancient poet, in which is celebrated the patience with which the lover endures the rigours of tempestuous nights; the soldier, the severities of a winter campaign; "I," says he, "may compare myself with "them. 'Pervigilant ambo,' says the poet; and "these fruits of my pen may well be called *vigils*. "What shall I say about the endurance of absti- "nence? Not only my own domestics, but others "who occasionally frequented my house, have with "admiration seen me in that particular surpassing "both soldiers and lovers. One thing I shall add, "for which no one can deny me the like credit. "One poet says of his mistress:

> "QUINETIAM sedes jubeat si vendere avitas,
> "Ite sub imperium sub titulumque lares:

"I for the sake of my mistress—the Greek lan- "guage—and through an ardent emulation of con- "structing this Thesaurus, (would I might not so "truly say it,) have gradually disbursed almost the "whole of my slender means, and nearly exhausted "my own treasury."

2. Another passage incidentally presenting itself in this preface, shews us that much of the matter and criticism of which this Greek Thesaurus consists, was, to use an expression by its recent editors adopted, *autoschediastic*. "You are "mistaken, reader," says Henry, "if you imagine "this work (with the exception only of some few

" portions of it) to have been written otherwise " than ' ad clepsydram typographicam ;' that is " to say, as typographic processes are daily sub- " jected to a definite task, so I myself was bound " to produce a stated quantity of written matter, " which must be forthcoming at a fixed hour. " Neither was the time allowed me for such a " task, however short, exempt from other occupa- " tions and business of a varied nature; having " relation both to my professional and domestic " concerns. These interruptions, on the contrary, " were so frequent, that I have sometimes been " obliged to lay aside my pen ten times in an " hour."

3. Another particular remarkable in Henry's preface, is the formal protest which he has placed upon record, against any attempt to epitomise or abridge, or in any other respect to make a piratical or unfair use of this his great work. As it is a precaution which he labours to inculcate, with a degree of earnestness and anxiety almost demonstrative that he was already aware of some such disingenuous intention, I think it expedient here to cite his own express words: " Caveant " interim, siqui in hoc opere meo ingeniosi esse " cupient, (vel in epitomen redigendo, vel in cer- " tos usus quædam excerpendo, vel alio quovis " commento,) ne contra mei operis ingenium, (quod " nulli tam bene quam mihi perspectum esse po-

" test,) ingeniosi fuisse comperiantur: & in quibus-
" dam ejus locis suæ temeritati insidias tendi non
" ignorent. Præcipue autem quod ad compendium
" attinet, vix alium quenquam sine sui pariter
" meique honoris dispendio id conficere posse ar-
" bitror: & quemlibet, ne eum periclitetur, non
" solum hortor, sed etiam oro atque obsecro."

But this appeal to the honour of the literary public did not prevent the misusage which he dreaded. Joannes Scapula was the plagiarist, who resolved by epitomising Henry's Greek Thesaurus, to turn his labours to his own account. Concerning the private history of that person, biographical records are so silent, that scarcely any thing is known. It is not perhaps improbable, that the very name Scapula, (which we find mentioned by Livy as a Roman cognomen,) was assumed on the introduction of his known work to the public. Thus much however, Scapula in his epistle to the senators of Berne, incidentally communicates; that he had received his earliest education at Lausanne; and when he contemplated the publication of his lexicon, was discharging some public literary function there, under the patronage of the senate. Hence therefore, it may be concluded that he belonged to the reformed persuasion. Uniform tradition asserts, that he had been for some time employed in the printing-office of H. Stephanus; not perhaps in the mere mechanical department, but

probably as a corrector; and that as the sheets of the Thesaurus Græcus were printed off, he surreptitiously compiled his own abridgment, extracting more particularly such parts as were most upon a level with the capacities of young students. Thus Scapula is said to have formed his well-known Lexicon Græco-Latinum; which according to the general opinion of the learned, first appeared *anno* 1579. The date indeed annexed to the Dedicatory Epistle of that Lexicon, in its first impression, is said to be 1570; which would imply that it was anterior to the Thesaurus itself: but as no reason can be assigned for deliberate falsification in this particular, it must be considered as an error of the press, 1570, for 1579. The most modern editions of Scapula omit the epistle or address, "Senatoribus inclytæ Berna-"tum reipubl."; but in an impression, Aureliæ Allobr. 1609, the time and place of its composition are thus remarkably specified: Basileæ, octavo Kalend. Decemb. M.D.LXXIX. quo anno Bernensi scholæ coronide imposita, Lausannensis gymnasii fundamenta jacta sunt, &c.

In other respects, the disingenuousness of Scapula is so manifest, that we might suspect there was no falsification so gross, which he was not capable of committing. If we advert for instance to the method or plan of these rival lexicons; Henry most unequivocally asserts, that the plan

of the "Thesaurus," as a Greek dictionary, was absolutely novel, and wholly his own: "Primum "quidem mea est nec prius audita vocum Græ- "carum dispositio, qua earum maxima pars ad "suas origines, tanquam rivi ad suos fontes, vel "stirpes ad suas radices revocantur: qua deri- "vata nonnunquam ducenta, interdum trecenta "ad unum primitivum ita reducuntur, ut interim "ne ipsa quidem permixtim collocentur, sed in "certos ordines distribuantur," &c. *Ad Lector. Epist.* p. 10. Scapula, on the other hand, stating in his preface thus: "Omnes ejusdem originis voces, "quæ in superioribus lexicis alphabetico ordine "scriptis sparsim leguntur, in unum veluti fasci- "culum congessi: primariæ, tanquam basi ac ra- "dici cæterarum, primum locum assignavi: huic "reliquas inde ortas, primo simplices, deinde com- "positas, certo ordine digestas subjunxi," &c.; after other matter plausibly interwoven, proceeds to intimate that such a plan was the result of his own reflection and judgment; and that he had absolutely made great progress in his work before he so much as became acquainted with Henry's Thesaurus; which acquaintance he attributes at last to mere accident: "In hoc opere absolvendo "quum plurimum temporis contrivissem, (remo- "rante me partim operis ipsius prolixitate, partim "functione mea, partim denique privatis occupa- "tionibus,) incidi forte in Thesaurum ab Henr.

" Stephan. constructum: cujus sola inscriptione " lecta, existimavi me actum egisse. Verum quum " Thesaurum illum penitius introspectum, præter " alia multa a meo consilio discrepitantia, diverso " etiam ab eo quem secutus fueram ordine scriptum " fuisse re ipsa cognovissem, idque amicorum ocu- " lis subjecissem, eorum judicio fretus, multisque " rationibus adductus, hæc tandem in lucem pro- " dire permisi." Thus Scapula evidently intimates, that what his own judgment had long before suggested, and his industry had long been employed upon, he now, to his surprise, found already done to his hand: yet still, observing important variations between the Thesaurus and his own work, after consulting with literary friends, he had been induced to give it to the public. He then proceeds with the same studied affectation of frankness, to acknowledge certain improvements in his own lexicon, which a minuter examination of the Thesaurus had suggested: at the same time assuming to himself the merit of supplying much information, in which that was defective: " Sicut " autem in eo Thesauro multa vocabula adjecta " sunt, quæ in aliis lexicis desiderantur: ita etiam " non pauca testimonio munita huc accessisse, si " quis collationem instituat, sæpius deprehendet," &c. (*J. Scap. Gr. Ling. studiosis. præf.* p. 3.) Can we be surprised at the indignation of H. Stephanus, when we thus find Scapula not only appropriating to his own emolument the most use-

ful part of that great lexicographer's materials, but audaciously disputing with him the glory of the invention; and boasting of having, on various occasions, supplied his omissions! However useful the abridgment of Scapula has been found, and of whatsoever convenience to students in general, yet the learned of past days have universally concurred in severely censuring the conduct of Scapula, and in expressing a strong condemnation of his literary dishonesty. Maittaire having cited the well-known observations of Malinkrot to this effect, records also, that the celebrated Dr. Busby, of Westminster school, actually forbade his pupils, from feelings of a like kind, the use of this surreptitious lexicon of Scapula.

Time however superinduces doubts, and softens asperities; and in some instances has been found almost to obliterate the memory of the most iniquitous proceedings. From such a cause probably, it is, that we find the same able writer[1], to whose opinions I have before been indebted, standing forward in some measure as the apologist of Scapula, perhaps with more charity and indulgence than his memory deserves. Though I propose not to discuss the merits of this apology, yet one or two particulars connected with it seem to me worthy of reconsideration. Thus, when the learned writer mentions the fact recorded by

[1] Quarterly Review, *ut supra*.

H. Steph. and recited by Maittaire, that Scapula, on some occasion, exhibited to Henry himself a specimen of his projected abridgment, which gave rise to that expression, "Se suam pecuniam "in meliores merces velle collocare;" and observes, that it may thence "seem that Stephens "was applied to with a view to his printing Sca- "pula's book:" I cannot think such an inference credible; or that the plagiarist would thus presume to add insult to injury. When the same writer doubts whether Henry's pecuniary embarrassments, consequent on the publication of his Thesaurus, were so great as biographers have recorded; we must content ourselves with referring to Henry's declarations, prosaic and poetical, already cited: adding to them the concluding lines of his address to the potentates, and others, to whom his Thesaurus is inscribed: of which speaking, he there says:

> GERMANOS ergo hic Gallosque beabit & Anglos:
> At me, cujus opes tandem consumpsit opimas,
> Vestrum est, (sic vobis sint regna beata,) beare.

To which I shall also add that other epigram, found with its kindred Greek one, on the reverse of the title:

> THESAURI momento alii ditantque beantque,
> Et faciunt Crœsum, qui prius Irus erat.
> At Thesaurus me hic ex divite fecit egenum,
> Et facit ut juvenem ruga senilis aret.
> Sed mihi opum levis est, levis est jactura juventæ,
> Judicio haud levis est si labor iste tuo.

Thus Henry strongly (however quaintly) complains that great pecuniary difficulties were occasioned by this immense publication, though of actual "bankruptcy" he says nothing; and it is reasonable we should consider him "suo pauper "in ære." Certainly, as that was not "a sub-"scribing age," few patriots of the great republic of letters ever ventured upon a more formidable outlay, or were more deserving of an ample remuneration. How far the sale of the first edition of the Thesaurus actually remunerated him, we are not informed.

Once more I observe with reference to the same critique; that the subsequent liberality of Henry III. rests solely on the authority of La Caille, a very faithless writer. In the course of this work, I shall have occasion by other evidence to shew, how inefficient some of the orders on the royal treasury were, and how imperfectly they were honoured. If Henry had indeed the good fortune to obtain by royal donation in 1578, three thousand livres, as asserted by La Caille, such an aid might powerfully conduce to the means (hitherto problematical) of producing the Thesaurus Græcus in a second edition.

Various scholars were long of opinion, that what was ostensibly a second edition, was in reality nothing more than a renewed "evulgatio" of the original work, with some changes in the title and preface. I shall not trouble the reader

with the details of this question, but merely state the result.

Krohn proves the "Thesaurus Græcus" to have been actually reprinted: 1. By the express testimony of H. Stephanus himself, "ipsius auctoris "de editione posteriore repetitis testimoniis." 2. By an actual collation of both the "exemplaria," or copies, viz. with a date and without. The variations are so numerously and distinctly specified, as to determine the question clearly. Having proved the existence of two editions, (one with a date and the other without,) he owns himself unable to state precisely, in what year the later impression appeared: but says most assuredly *ante ann.* 1591; because in "Palæstra de Lipsii Latini-"tate," which H. Steph. published in that year, he makes distinct mention of the posterior edition.

Krohn further asserts, that the later edition of the Thesaurus is not enriched by any additions; nor are any imperfections in the first, (minus recte dicta,) amended in the second. He says the edition with a date is in reality the best; (præstat reipsa;) having fewer errors of the press than the last. Yet he seems to think that the latter excels, if not in elegance, (venustate,) yet in technical execution: (artis typographicæ & orthographicæ majori studio:) and in furnishing more light respecting the "Historia litera-

" ria" of this lexicon. In incorporating no improvements in the latter edition, Henry certainly acted contrary to his usual custom: but speaking of several which he meditated, says, *in fine admonitionis, sive epist. præfat.* to the last edition, " Hæc enim omnia non huic posteriori The-
" sauri editioni inserere, verum seorsum edere vi-
" sum est, ne ei qui jam priorem emisset, poste-
" rior etiam, si habere illa quoque vellet, compa-
" randa esset, sed in illa ejusque corollario divi-
" tiarum Græcarum cumulum et ipse possideret." In this procedure, it must be confessed that Henry evinced a degree of honour, delicacy, and consideration, with regard to former purchasers, little practised by modern authors.

To the preceding, may be added the more recent testimony of M. Renouard, who says: " It is now
" fully ascertained, that of this important work
" (the ' Thesaurus Græcus H. Steph.') there were
" two distinct editions: the one without date, and
" the other *anni* 1572; but such notwithstanding,
" that not only the volumes, but even the leaves
" of the two editions may be mixed and combined
" together, without the slightest inconvenience.
" The volume of Glossaries was printed only once,
" and is therefore more rare than the other vo-
" lumes." This scarcity has however been remedied by a reimpression of the " Glossaria duo," and other treatises comprised in the original vo-

lume, in a fac-simile form: *Londini*, 1812, fol. I must notice also, as another addition of modern times usually connected with Henry's great work, "Appendix ad Thesaurum Græcæ Linguæ ab "Henr. Stephano constructum, et ad Lexica Con- "stantini & Scapulæ, studio & labore Danielis "Scott." *Londini*, 1745, 2 *voll.* fol.

Finally, as Henry's second impression of his "Thesaurus Græcus," is of uncertain date, and therefore cannot be accurately placed in the chronological series, it may be mentioned here that the general title corresponds with that of the first, as far as the words "Thesaurus Lectori:" then proceeds thus:

"De EA quam fecit QUIDAM ejus EPITOME:
"Quidam ἐπιτέμνων me, capulo tenus abdidit ensem:
"Æger eram a scapulis, sanus at huc redeo.

"De magno quod idem compendium affert dispen- "dio, agetur in ea quæ proxime sequitur epistola." Then follows the usual mark or device: under which are the words: "Henr. Stephani Oliva. "Cum privilegio, &c. *ut ante.* Sequitur H. Steph. "Admonitio (Epistola) de Thesauri sui Epitome, "quæ titulum Lexici Græcolat. novi præfert.... "Prævideram Lector, quum Gr. L. Thesaurum "construxi, fore ut, nisi præmonerem, aliquis ei "manus afferret πρὸς τὸ ἐπιτέμνειν," &c.

On this occasion it is, that (after other matter) he mentions the following fact, "Atqui quum il-

" lius Epitomes specimen ab ipsomet, (Scapula " scil.) ad me aliquot post Thesauri mei editio- " nem annis allatum, multa reprehensione digna " habere ostendissem, ita suam agnoscere insci- " tiam videbatur, ut quemadmodum meam pecu- " niam meliores in merces velle me collocare dice- " bam, ita illum de collocandis melius suis horis " cogitare crederem." &c.

Again in his " Palæstra de Lipsii Latinitate," Henry complains of Scapula's infidelity or inaccuracy in the following terms: " Invertit ac perver- " tit multa eorum quæ a me dicta fuerunt, dum " meam mentem, atque id quo utor artificium, non " assequitur. Addidit absurdissimas & ineptissi- " mas aliquot etymologias, quas quod tales esse " videram de industria prætermiseram:

" Opus redegit qui illud in compendium,
" Impendium in eo temporis quam maximum
" Fecisse dicit; velleque id pensare nos
" Suæ crumenæ maximo compendio;
" Lectoris at ille maximo dispendio
" Contraxit opus id, imposuit & omnibus.
" Pœna irrogetur huic ut non gravis tamen,
" Tantum esse dignum dixerim suspendio."

Ὅρκια πιστὰ ταμὼν γλώσσης πάντεσσιν ἑρασταῖς
Ἑλλαδικῆς, ταύτην ἐξεπόνησα βίβλον.
Ἀλλὰ πόνους τις ἐμοὺς ἐπιτέμνει, πᾶσιν ἑρασταῖς
Ἑλλαδικῆς γλώσσης ὅρκι' ἄπιστα ταμών.

" Non potuisse me a mea musa impetrare ut de

" tanta Epitomographi injuria tam longo tempore " sileret, testata est publice posterior illius operis, " quod Thesaurus Linguæ Græcæ inscriptum est " editio. 'Quidam ἐπιτέμνων me, &c.' Alludo ad " vocem, 'Scapula,' quæ nomen est illius epitomo- " graphi, duobus modis, in vocabulo 'scapulis' et " in voce 'capulo.'"

What I have stated on these subjects, may perhaps enable the intelligent reader to distinguish between two particulars heretofore too much confounded together; the degree of pecuniary embarrassment occasioned to Henry, by the great expense of bringing before the public his voluminous Thesaurus, and the probable impediment to its adequate sale consequent upon the publication of Scapula's abridgment. However keen might be the resentment which the latter circumstance excited, we cannot consider its effects on Henry's mind as either profound or lasting, when we find him consoling himself as shewn above, by laboured puns, and verbal "equivoques." I shall conclude this section, by adducing one of the several epigrams, composed by Theodore Beza with special allusion to those two kindred works, by which Robert and Henry Estienne were respectively distinguished.

IN THESAUROS LINGUÆ GRÆCÆ & LATINÆ.

AUSONIAS quondam Musas Robertus egentes,
Excepit grato providus hospitio.

At nunc Henricus patris vestigia sectans,
Errantes Graias excipit hospitio.
Illæ autem memores accepti muneris, ecce
Æternas Stephanis constituere domos.
Vos æternum igitur Stephani, nunc vivite: namque
Æternum præstant vivere Pierides.
Et vos cum Stephanis æterno fœdere pactæ,
Et Graiæ & Latiæ vivite Pierides.
Tu quoque Musarum cultrix, Musis Stephanisque
Communes colito sedula turba domos.

The Ausonian Muses, shelterless before,
With Robert found a refuge kind of yore.
Lo! Henry now the pious act renews,
And entertains each wandering Grecian muse.
They for a race by benefits endear'd,
An everlasting Edifice have rear'd.
Enjoy then, Estiennes! the boon they give:
In Fame's imperishable records live!
Ye Muses too of Greece and Latium, join
Your praise with theirs—your home with theirs combine;
And you, the Muses' votaries, court their smile
Henceforth, in that united domicile.

CHAPTER XXIX.

HENRY ESTIENNE II. CONTINUED — MASSACRE OF ST. BARTHOLOMEW — PETRUS RAMUS — DIONYSIUS LAMBINUS — CHARACTER OF CHARLES IX. CONSIDERED.

THE year 1572, was signalised by the MASSACRE of ST. BARTHOLOMEW; an event no less remarkable for its almost unparalleled atrocity, than for that extraordinary secresy with which it had long been premeditated, and deliberately matured.

Davila, a writer evidently partial to the catholic cause, and the measures of the French court, hesitates not to enter minutely into recitals, by which it is demonstrated, that though the original conception of this cruel design was to be attributed to the queen-mother, yet the king himself was both uniformly privy to it, and invariably contributed with the most unrelenting apathy, to bring it to effect. Charles IX. is described as of a disposition naturally malevolent and resentful; subject to impetuous bursts of passion, which he often found it difficult to control; yet versed to the utmost in the art of dissimulation.

The battles of Brissac and of Moncontour had been succeeded by a desultory warfare, no less harassing to the court than unavailing to the insurgents: Catherine de' Medici had therefore been again eager to revert from the perils of open hostilities, to that Machiavelian game of intrigue and deceit, in which she was so deep a proficient[a]. New terms of accommodation and indulgence were offered to the Huguenots, so exceedingly liberal and favourable, as by their very appearance to excite suspicion: but to obviate all doubt of the sincerity of pacific assurances, which had so often before been falsified, a marriage was now by the royal sanction proposed, between the princess Marguerite, the king's own sister, and the young king of Navarre.

The leaders of the Huguenot party, with little of that hesitation which might have been expected

[a] Thus Voltaire in his "Henriade," *Chant second.*

Après dix ans entiers de succès & de pertes,
Medicis, qui voïoit ses campagnes couverts
D'un parti renaissant qu'elle avoit crû détruit,
Lasse enfin de combattre & de vaincre sans fruit,
Voulut sans plus tenter des efforts inutiles,
Terminer d'un seul coup les discordes civiles:
La cour de ses faveurs nous offrit les attraits;
Et n'aïant pu nous vaincre, on nous donna la paix.
Quelle paix juste Dieu! Dieu vengeur que j'atteste,
Que de sang arrosa son olive funeste!
Ciel, faut il voir ainsi les maîtres des humains,
Du crime à leurs sujets aplanir les chemins!

on their part, who had so often experienced the duplicity of the French court, suffered themselves to be allured into the snare thus laid for them.

Coligny, with many of his distinguished followers, presented himself at court, and was received with the most flattering honours and caresses: and during some months, appearances remained such, as to encourage in the reformed party every pleasing anticipation of permanent favour and religious liberty.

On the 17th day of August, 1572, the marriage of the king of Navarre and madame Marguerite was solemnized in the cathedral of Notre Dame. Some days afterwards, in the midst of pageants and rejoicings in honour of this event, the admiral Coligny, whilst proceeding from the Louvre towards his own residence, was wounded by a shot from an arquebuse, discharged through the bars of a grated window. The deadly instrument had been loaded with two balls, one of which carried off the middle finger of his right hand, the other lodged itself near the elbow of his left arm. An instant alarm was given; but the assassin Maureval, who had been engaged by the duke of Guise for this daring purpose, had already secured his own retreat. The admiral thus dangerously hurt, was conveyed home by his friends. The king being speedily informed of the circumstance, broke out into the most violent expressions of indigna-

tion: declaring that he would have instant and severe justice inflicted upon the perpetrator of this deed. He ordered that military guards should be presently stationed at all the gates of the city; ostensibly that the retreat of the assassin might be intercepted, but in reality that none of the intended victims might escape. His next measure was to visit the admiral; whose misfortune with the most pathetic demonstrations of grief and affection, he lamented; adding assurances, which by reiterated and solemn oaths he confirmed, of his determination to inquire into and revenge the outrage.

It had been expected by those who were privy to this treacherous act, that the Huguenots, of whom there were more than eight thousand then in Paris, either citizens or strangers, attracted thither by the festivities of the time, would instantly rise to revenge it. But as no such consequence ensued, the king and queen-mother had no other resource, than to persist in their dissimulation. Whilst affected sympathy thus effectually concealed the most nefarious purposes of extermination, the eve of the festival of St. Bartholomew arrived; which that year fell upon Sunday, being the 24th day of August. Measures for the intended tragedy having been arranged, the duke of Guise, by the king's order, in the obscurity of evening, sought out the president Charron, Pre-

vost des Marchands, whose office gave him the most extensive authority over the Parisian populace. Him he enjoined, to have in immediate readiness two thousand men at arms, who should be directed to wear each on his left arm a white scarf or badge, and on his hat a cross of the same colour: that he should also privately call forth all the local or district officers: that in the windows of every house, on the ringing of a bell attached to the great clock of the Louvre, lights should be displayed: to all which injunctions the duke's authority, and the activity of his subordinate agents, procured speedy obedience.

In the mean time the dukes of Montpensier and Nevers, with many other lords and gentlemen, who were usually about the king's person, had armed themselves: the sentinels also of the different gates, and in the "basse cour" of the Louvre, stood prepared for action.

At the instant of time agreed upon, the duke of Guise, accompanied by the duke d'Aumale, monsieur d'Angoulesme, the king's illegitimate brother, and soldiers and officers to the number of three hundred, proceeded to the house of the admiral; where having found another body of men by provision of the duke of Anjou already under arms, they broke down the gate of the "basse "cour," which some halberdiers of the king of Navarre, aided by the domestics, feebly guarded;

all of whom were instantly put to the sword. When the lower court had been thus gained, the leaders halted there; whilst La Besme a servant of the duke of Guise, Petrucci, a Siennese, and another, who was a military officer, and various soldiers, ascended the stairs to the admiral's chamber. He having heard the tumult, and risen, had placed himself on his knees, with his head reclined upon the bed. Presently, seeing one of his friends enter in great alarm, he asked the cause of the disturbance. "God calls us to himself," replied the fugitive, and precipitately continued his flight through another door. The appointed assassins soon entered, and approached the admiral. He turning towards La Besme, whose sword was already bared for his destruction, said to him: "Young man, you ought to respect my grey "hairs; but do your pleasure: it is by a brief "space only that you can shorten my life." At the same instant La Besme plunged the weapon into his body; and the others with their poniards soon finished the work of death. The body was then thrown from the window of the chamber into the "basse cour," and thence dragged into a stable. In the same house were put to death Teligny, son in law of the admiral; Guerchy, his lieutenant, who bravely defended himself to the last; and other distinguished officers belonging to his suite.

The king, who had retired into the apartment

of the queen-mother, having been apprized of what had been already done, sent for the king of Navarre and the prince of Condé; who came in great alarm, seeing that none of their attendants were allowed to pass. At the same time, a military officer of the king began to call, one by one, the principal Huguenots who were in the Louvre. These, as they severally entered the "basse cour," were instantly despatched, by soldiers who had been stationed in long lines for that purpose. Thus perished various noblemen, gentlemen, cavaliers, and distinguished leaders of the reformed persuasion, with others of greater or less celebrity, to the number of two hundred.

At the same time, the signal was given by ringing the bell of the palace, to those who had received instructions, and stood ready for the purpose, to commence the slaughter of other Huguenots, who were dispersed throughout their different lodgings and habitations in the city; and they also, without distinction of age, sex, or quality, were presently involved in one promiscuous massacre[b]. Under the direction of their municipal

[b] Qui pourroit cependant exprimer les ravages,
Dont cette nuit cruelle étala les images!
La mort de Coligny, prémices des horreurs,
N'étoit qu'un foible essai de toutes leurs fureurs;
.
.

officers, the populace had every where taken arms; and the windows in general being filled with lights, they found no difficulty in proceeding with a kind of systematic ferocity, from house to house, in execution of the dreadful commission which they had received. These cruel measures however, notwithstanding all the precautions used by leading individuals, could not be conducted with sufficient discrimination to prevent the destruction of many catholics also; who either perished in the universal confusion, or were purposely made the victims of public dislike or private enmity.

The Louvre remained closed during the following day. In the meantime, the king and the queen-mother endeavoured to quiet the apprehen-

Je ne vous peindrai point le tumult et les cris,
Le sang de tous côtez ruisselant dans Paris;
Le fils assassiné sur le corps de son père,
Le frère avec la sœur, la fille avec la mère,
Les époux expirans, sous leurs toits embrasez,
Les enfans au berceau sur la pierre écrasez;
Des fureurs des humains c'est ce qu'on doit attendre:
Mais ce que l'avenir aura peine à comprendre,
Ce que vous même encore à peine vous croirez,
Ces monstres furieux de carnage alterez,
Excitez par la voix des prêtres sanguinaires,
Invoquoient le Seigneur en égorgeant leurs frères.
Et le bras tout soüillé du sang des innocens,
Osoient offrir à Dieu cet execrable encens.

La Henriade, Chant Second.

sions of the king of Navarre and the prince of Condé; alleging that they had found themselves obliged to do that, which the admiral had so often endeavoured to do to them. As to these young princes, they observed, youth pleaded much in their favour: great consideration was also had of their nearness of blood. Their lives should consequently be spared; and they should even be henceforth loved and cherished, provided they would embrace the catholic religion, honour the king, and pay him due obedience. The answer of the king of Navarre was cautious and conciliatory. He should always, he said, be ready to submit to the king's will and pleasure: thus yielding to the necessity of the time, and reserving himself for better fortune. But the prince of Condé, either from the imprudence of youth, or a disposition naturally hasty and contumacious, seemed inclined to act resolutely, and to dispute the royal mandate; saying, the only favour he asked, was not to be constrained in matters of conscience. Upon this, the king exceedingly irritated, reproved him in terms of the greatest acrimony; and even threatened to have him put to death, if he did not within three days become a catholic, and give satisfactory proofs of repentance. Over him and the king of Navarre guards were placed; their former attendants were taken from them and put to death; and their households

were remodelled according to the king's pleasure.

Those Huguenots who were lodged beyond the Seine, in the Fauxbourg St. Germaine, amongst whom were the conte de Montgommery, and the visdame de Chartres, (who, apprehensive of some danger, had declined restricting themselves to the quarters of the admiral,) having heard the uproar, whilst the Parisians, yet at a distance, could not intercept their movements, had recourse to flight. But the duke of Guise, with numerous cavalry and foot soldiers, passed the river at break of day, and surprised these fugitives, some half naked, others without saddles and bridles, and all unarmed; so that to despatch them was a work of no difficulty. The two noblemen before-mentioned, and about ten other persons, with great peril and risk, reached at length the sea-coast, and passed over into England.

The body of the admiral, dragged from the stable into which it had been thrown, became a peculiar subject of outrage to the infuriated multitude; who having cut off the head and hands, trailed the miserable remains through the streets of Paris; and at length suspended them upon a gibbet, where criminals were usually executed. Not content with these indignities, amidst savage jeers and mockeries, they kindled a fire underneath, by which even those pitiable relics were in

a great measure consumed. What scanty portion of them eventually was left, some domestics of the mareschal de Montmorency secretly conveyed away in the night-time, and buried at Chantilly[c].

The day after the admiral's death, the duke of Anjou came forth from the Louvre, attended by the regiment of the king's guards; and proceeded through the city and fauxbourgs, causing to be thrown open the houses of those who had made resistance. But it was found that the greatest part of the Huguenots had already perished. Some indeed yet surviving, had either as a disguise, assumed the token or distinction of the white cross, which all catholics wore, or were endeavouring to secrete themselves; but if any of them, from chance or necessity, appeared in the streets, and had the misfortune to be pointed out or recognised, the populace rushed upon them instantaneously, and threw them into the river. The Seine was in a manner covered with floating

[c] The head of the admiral is said to have been embalmed by order of Catherine de' Medici, and sent to Rome; a satisfactory and triumphant refutation of all those doubts and suspicions, in which the past impenetrable simulation and dissimulation of this daughter of the church had involved her orthodoxy, in the opinions of the popes and cardinals themselves. Credible French historians have recorded, that Gregory XII. instituted a solemn procession and thanksgiving, for this massacre of St. Bartholomew.

corpses. Various living fugitives strove also to make their way across; and Charles IX. (says Daniel, after Brantome,) in defiance of all sense of humanity or shame, entertained himself with firing upon these miserable persons out of long arquebuses, charged by his attendants, and successively put into his hands: which savage act he accompanied with this exclamation, uttered with all the force of which his voice was capable: "Tuez, tuez!"—Kill, kill!

On the day which preceded this terrible execution at Paris, the king had also despatched numerous couriers, with express orders to the several governors of the cities and provinces of France, to put in practice the like cruel measures: but these orders were executed with more or less rigour, according to the feelings and disposition of each. The same night at Meaux, and the following day at Orleans, Rouen, Bourges, Angers, Thoulouse, and in many other places, (but more especially at Lyons,) there was an immense slaughter of the Huguenots, without compassion of age, or rank, or sex. But in those towns, the governors of which were either dependent on the princes, or partisans of the house of Montmorency, these sanguinary mandates were obeyed tardily and reluctantly. In Provence, the comte de Tend firmly and nobly refused to comply with them; for

which reason, a few days afterwards, in the city of Avignon, he was himself put to death, and that by the king's express order, as it was generally believed. Strange and terrible occurrences, says the historian, might here be related; forasmuch as in places so many and so various, and with a correspondent variety of event and circumstance, this scourge extended itself over individuals of every rank and character. Common fame has been constant in asserting, that within the space of a few days more than forty thousand Huguenots perished.

The celebrated PETRUS RAMUS was amongst the victims of this cruel tragedy. Like several other scholars whom we have had, or shall have occasion to mention, he had acquired great erudition, and advanced himself to literary eminence, in spite of the difficulties consequent upon low birth and early penury. The thesis which he had the boldness to propose as an exercise for one of his academical degrees, "that every thing Aristotle had taught was erroneous," filled the whole university of Paris with indignation; whilst the subtilty and ingenuity with which he maintained this proposition excited general astonishment. I have already noticed the obloquy in which this dispute involved him, and the judicial process which it occasioned. Ramus however, subsequently found patrons and protectors. In

1551, he was promoted by Henry II. to the professorship of philosophy and eloquence in the royal college; and distinguished himself in that character, and in various literary controversies of the time. He had been educated a catholic; but an assiduous perusal of the writings of the reformed induced him to embrace their opinions. His zeal, evinced in the destruction of the images belonging to the chapel of his college, occasioned the forfeiture of his official station there; but even under such circumstances, by the king's indulgence, he was allowed to cultivate philosophy and the mathematics, which were his favourite sciences, in privacy at Fontainebleau. In 1553, during an interval of accommodation between the religious factions, he resumed his public lectures; but on the renewal of the civil war in 1557, was driven from Paris, and took refuge with the army of the prince of Condé. He afterwards for a time, delivered lectures in the university of Heidelberg, and was disposed to consult his own safety by a permanent retirement from France; but the love of country prevailing, in 1571, he had returned to Paris, and resumed his station in the collége de Presle. When the fatal outrage of St. Bartholomew occurred, Ramus lay hid in a cellar two days. At length discovered by one Charpentier, he entreated that his life might be spared. This favour Charpentier promised, on condition of be-

ing put in possession of all the money he had; but no sooner had received it, than he delivered the unfortunate professor into the hands of the assassins. The very scholars of Ramus, excited by other university functionaries who were jealous of him, are said to have treated his lacerated remains with every mark of insult; and at length to have thrown them into the Seine. He perished at the age of sixty-nine, after a life of strict celibacy, rigid temperance, and exemplary disinterestedness. The distinguished classical scholar and critic DIONYSIUS LAMBINUS also, lost his life on this occasion. By some accounts, he is said to have been involved in the promiscuous slaughter: by others, his death has been attributed to terror merely, or to the shock occasioned by the horrible catastrophe of Ramus his friend.

Various French historians and writers of "Mémoires" have endeavoured to relieve the character of Charles IX. from part of the infamy consequent upon the affair of St. Bartholomew, by the pretence that he neither consented, nor became privy to the projected treachery, before the admiral had been wounded: but that the actual contrivers of the plot, by persuading him that the Huguenots were intent upon avenging that insult, procured his sanction of the measures which followed. Those, who examine the minute and circumstantial details furnished by Davila, and other

authorities, will probably find little reason to credit this apology, however imperfectly available to answer the end intended.

The act itself, equally impolitic and atrocious, excited universal horror and indignation among the protestant states. The cause of the reformed acquired from it new sympathy, and a warmer interest. The injured party themselves were now convinced, that no reliance could thenceforward be placed on specious promises and professions. They were consequently actuated by the most enthusiastic resolution of vindicating their religious liberty and personal safety, by force of arms: and the civil war acquired a new character of obstinacy and perseverance. Whilst the court of France thus found itself involved in renewed hostilities, the effects of its own treachery, and embarrassed also by new political factions within itself, the health of the king became alarmingly deteriorated. Some accounts have described his disease as originating from ordinary causes, and exhibiting the character of a regular decline. Others have represented it as attended with symptoms of a very extraordinary and distressing kind; and say that he contemplated his dissolution under strong feelings of remorse[d], and sincerely lament-

[d] Je le vis expirant. Cette image effraïante,
A mes sens étonnez sera toûjours présente.

ing the barbarities which he had sanctioned. He died on the 30th day of May 1574, not having fully attained the age of twenty-four.

Charles IX, notwithstanding the ferocity of his disposition, is said to have possessed good abilities, and to have been favourably inclined towards the fine arts and literature. To the cultivation of such a taste he had been diligently incited by his preceptor Amyot, the admired translator of Plutarch; whom he constituted bishop of Auxerre, and his grand almoner. Poetry is said to have been the study which he peculiarly favoured. He gave some indications of a personal proficiency in that art; and distinguished D'Aurat, Ronsard, and Jean Antoine de Baif, by special remunerations. It was however, a jocular remark of this monarch, that if poets were placed in circumstances of complete independence, they would cease to labour: like spirited horses therefore, they ought to be well fed, but not to be pampered. French writers consider some of their wisest laws to have

> Son sang à gros boüillons de son corps élancé,
> Vengeoit le sang François par ses ordres versé,
> Il se sentoit frappé d'une main invisible;
> Et le peuple étonné de cette fin terrible,
> Plaignit un Roi si jeune & sitôt moissonné;
> Un Roi par les méchans dans le crime entraîné,
> Et dont le repentir promettoit à la France,
> D'un empire plus doux quelque foible espérance.
>
> *La Henriade, chant troisieme.*

been enacted in this reign; the merit of which is mainly attributed to the celebrated Chancellor de l'Hospital; to whose invention also, is ascribed a royal device then adopted; with which Frederick Morel, and other considerable printers of a subsequent period, occasionally decorated their impressions: " Deux colonnes, avec ces mots, PIETATE " et JUSTITIA." What a device, it has been said, for the author of the massacre of St. Bartholomew!

CHAPTER XXX.

HENRY ESTIENNE II. CONTINUED—HIS FURTHER IMPRESSIONS AND TRAVELS—"FRANCOFORDIENSE EMPORIUM"—"PARODIÆ MORALES," AND OTHER ORIGINAL WORKS. 1573–1576.

THE appearance of the "Thesaurus Græcæ "Linguæ," as the reader may have observed, nearly coincided in point of time with the dreadful occurrence of the eve of St. Bartholomew. This adds probability to a conjecture of Fabricius, that Henry carried on and executed that great work at Geneva. Had he been domesticated at Paris, when that horrible insurrection against all Huguenots took place, it can scarce be imagined that either the kindness of individual friends, or any precautions of his own, could have preserved him or his family from the common vengeance. Whilst however, the prominent outlines of this printer's professional life have been preserved, we remain in almost entire ignorance of his private history; and of the solicitudes or enjoyments, perils or escapes, with which it is probable his mortal career, like that of others, was diversified.

Henry III. now succeeded to the throne of France, which we have lately seen vacated by the death of his brother. He was a prince who tarnished the military reputation which he had acquired as duke of Anjou, by many subsequent acts of licentiousness, effeminacy, imbecility, and folly. His reign exhibited moreover, a continuation, or rather an aggravation, of the same wars and dissensions which had disturbed those of his predecessors. Amidst a course of such distractions, he could be expected to confer few benefits upon literature: and historians are indeed almost silent even with regard to his disposition in this particular. Henry Estienne was however occasionally admitted, as we shall hereafter shew, to a friendly intercourse with this French monarch; and actually received various tokens of his patronage and kindness.

Having in the last section, extended my notice of public events somewhat beyond the point of time to which Henry's typographical labours have been traced, I shall now revert to the chronological series of his impressions.

1573. *Glossaria duo,* noticed *sub anno* 1572; *Aristoteles de atomis, de auditu, & miraculosis auditionibus, Græce,* 8vo. *ap. H. Steph.;* this I mention on the authority of Fabricius. *De abusu linguæ Græcæ,* &c. 8vo. This edition rests on

the authority of Almeloveen. The original has been mentioned *sub anno* 1563. *Francisci Hotomani Jurisconsulti, Quæstionum illustrium liber,* 8vo; *Juris Orientalis libri tres, Gr. Lat.* 8vo; *Homeri & Hesiodi certamen, nunc primum luce donatum. Matronis & aliorum parodiæ, ex Homeri versibus parva immutatione lepide detortis consutæ. Homericorum Heroum Epitaphia, cum duplici interpretatione Latina,* 8vo. Of the two Latin versions of these Epitaphia, one is by H. Steph. the other by Gulielmus Canterus. *Poesis Philosophica, vel saltem Reliquiæ poesis philosophicæ Empedoclis, Xenophanis, Timonis, Parmenidis, Cleanthis, Epicharmi; adjuncta sunt Orphei carmina, item Heracliti & Democriti loci quidam, & eorum Epistolæ, Græce,* 8vo. This collection is highly interesting, and the typography is beautiful. *Jani Parrhasii liber de rebus per epist. quæsitis,* 8vo. (ante, *sub anno* 1567;) *Virtutum Encomia, sive Gnomæ de virtutibus, ex Poetis & Philosophis utriusque linguæ; Græcis versibus adjecta interpretatione H. Stephani,* 8vo; *Terentii Varronis Opera, cum Josephi Scaligeri conjectaneis, appendice, & notis, Adriani Turnebi, Antonii Augustini, & Petri Victorii emendationibus,* 8vo. Henry afterwards repeated this edition, but with the omission of a passage commencing page 211, and ending p. 212, *ab* "obviam occurrunt," *usque ad* "hic

" est," &c. This passage was omitted at the request of its author, Jos. Scaliger; who had introduced into his notes some lines, which Muretus had imposed upon him, as a fragment of an ancient poet, (" velut ex Harpace, veteris Comici Tra-" beæ fabula"). Scaliger also revenged the affront by the following caustic epigram:

Qui rigidæ flammas evaserat ante Tolosæ,
Rumetus fumos vendidit ille mihi.

This alludes to a scandalous imputation against Muretus, when he was a professor at Thoulouse; and which though confirmed by no testimony, yet rendered it expedient to provide for his own safety by flight. The " fictum pro antiquo" was an exercise commonly practised by early scholars; and often with so much ingenuity as to deceive the ablest critics. Muretus had been on the most friendly terms with Scaliger, and had composed several epigrams in praise of his father; but in the case before-mentioned, Scaliger mortified by his own want of discernment, vented his spleen by the ill-natured epigram above cited. Marc Antoine Müret in the early part of his life, was employed as a professor in the university of Paris, and successively in those of various other cities of France. When he absconded from Thoulouse, he was condemned by the magistracy of that city to be burnt in effigy, as a Huguenot, and an offender in the odious sense before alluded to:

and the former of these imputations probably then sufficed to give weight to the latter. There is a story, that when Muretus in disguise, and under great pecuniary distress, was seeking safety by flight, from the persecution which threatened him, he fell sick in a town of Lombardy: and that certain physicians having been called to administer relief to the unfortunate traveller, were overheard by him consulting together, and saying in the Latin tongue, "Faciamus experimentum in corpore "vili." The patient it is added, remained silent during their stay; but the instant they had departed rose from his bed, and pursued his journey; cured by the alarm which their proposition had excited. He exercised subsequently the profession of letters at Padua, and Venice, six years; came at length to Rome, under the patronage of the cardinal Ippolito d'Este; and explained there the ancient classic authors, and particularly the Ethics of Aristotle, with the greatest applause. Pope Gregory XIII. conferred on him the citizenship of Rome.

Muretus pronounced in behalf of Charles IX. of France, before the pope and cardinals assembled, an oration in praise of the massacre of St. Bartholomew; thus exhibiting a splendid specimen of talent and eloquence perverted [a]. He died at

[a] In this extraordinary oration, Muretus has incidentally confirmed the story of the Thanksgiving, solemnized at Rome

Rome, a zealous catholic clergyman, in 1585, falsifying the former charge of Huguenotism. Perhaps no scholar to whom France gave birth, ever maintained a higher character of erudition. His works are held in esteem by scholars of modern times; and his explanation of Aristotle's Ethics is deservedly popular in our own universities.

Maittaire has observed, that Henry Estienne, partly by his peregrinations, and partly by other pressing engagements, was prevented from fulfilling his promise of giving to the public several other useful works; amongst which was a projected impression of "Dioscorides," with the notes of Joannes Sambucus; who had earnestly desired him to print the Greek text of that author "regiis "typis elegantioribus;" transmitting for that purpose his own collection of various readings, and recommending him to revise the Latin version of Ruellius, and annex it to the impression.

He appears often to have visited the different cities of Germany; where he formed intimate friendships with various learned men. It was his custom to present himself almost annually at the great mart or fair of Frankfort, whither letters were frequently addressed to him. He men-

in honour of the massacre. "O diem denique plenum hila-"ritatis, quo tu, Beatissime Pater, hoc ad te nuncio allato, "Deo immortali et divo Ludovico regi, cujus hæc in ipso "pervigilio evenerant, gratias acturus, indictas a te supplica-"tiones pedes obiisti." *Vol. I. Orat. XXII.*

tions his having met with sir Philip Sydney, then a young man, at Heidelberg; again at Strasburg, and afterwards at Vienna. Henry speaks handsomely of our illustrious countryman's skill in the Greek language: and Sydney received from him a present of great curiosity, namely, a small Greek book, written by Henry's own hand, in characters at once of the minutest and most elegant form. This was on the occasion of their meeting at Strasburg, in the year 1573.

1574. *Apollonii Rhodii Argonauticων libri IV. Scholia vetusta in eosdem libros, quæ palmam inter alia omnia in alios poetas scripta, obtinere existimantur; cum annotationibus H. Stephani*, 4to. In this fine edition, which is inscribed to Gerardus Falconbergius, Henry claims the merit of having thrown new light upon the author by an improved punctuation. The technical beauty of this impression is at least equal to that of any other of this printer's quarto Greek classics. *Francofordiense Emporium, ejus Encomium, Equi laus & vituperatio, Baccharæ laudatio, Cœna Posthiana, Methysomisia, authore H. Stephano. Epigrammata ex Anthologia contra ebrietatem, Græce, cum Latina Jos. Scaligeri interpretatione. Libanii descriptio ebrietatis & ex Basilio descriptio alia, Græce & Latine. Luciani orationes pro ebrietate & contra*

ebrietatem. Ebriosi habitus à Lycone. Ebrietatis accusatio ex Seneca & Plinio, 8vo.

Henry had adopted a singular notion, that "inter equitandum," it is more easy to think in verse than in prose. Thus it was that he beguiled the tediousness of his journeys. When he had composed twenty lines, or sometimes fewer, he committed them to writing; and then proceeded as before. What is more extraordinary, he himself assures us that he generally also wrote his verses on horseback; and seldom even stopped his horse for that purpose: neither if he had been desirous of doing so, could he have been always able; for he represents the favourite Turkish steed upon which he travelled, as very mettlesome and uncomplying. Evidently proud of his own horsemanship, he has also recorded, that when he was once taking an airing near Frankfort, he was induced to try the speed of his horse by putting him to the full stretch. Having come within view of a gate or barrier, he endeavoured to draw up; but the animal, unwilling to submit to his master's inclination, sprang at the gate; which he did not clear, but broke.

As to Henry's equestrian vein, "nostri Stephani "Musa," (says Maittaire) "cantare semper erat pa-"rata, sive Turcico Pegaso vecta, sive tardigrado "caballo, quali utebatur, cum Kylicodipsiam & "Methysomisiam caneret; nec magis equum in

" emporio Francofordiensi emptum laudare quam " alterum in Zurzacensi vituperare noverat."— Indeed Henry himself pretends, that his best Greek as well as Latin verses were composed on horseback; and that so great was the pleasure which he found in this employment, that whilst so engaged, he became alike insensible of mental anxiety and bodily fatigue, hunger and thirst, and every other inconvenience attendant upon travelling.

1575. *Parodiæ Morales in veterum Poetarum Latinorum sententias celebriores, totidem versibus Græcis ab H. Steph. redditas, cum Centonum veterum & Parodiarum exemplis,* 8vo. In some, if not all of the copies, this impression has the singularity of being printed on one side only of the page. These " Parodiæ" are a species of " lusus poetici," which were also the fruits of Henry's equestrian Muse. Having added to them the " Centonum veterum, &c. exempla," he enters into some details and criticisms concerning the principal works of this description; particularly the " Cento" or " Parodia Virgiliana" of Lælius Capilupus, to whom Thuanus has ascribed the palm in such attempts, above all who had preceded him. *Psalmorum aliquot Græca Serrani Metaphrasis, cum Latina Buchanani Paraphrasi,* 12mo; *Rudimenta fidei Christianæ, & alius Catechismus*

magis compendiarius, Græce & Latine, 16mo. (ante, *sub anno* 1565;) *Oratorum veterum, Æschinis, Lysiæ, Andocidis, Isæi, Dinarchi, Antiphontis, Lycurgi, Lesbonactis, Herodis, Demadis, Antisthenis, Alcidamantis, Gorgiæ, Orationes Græce, cum Latina interpretatione quarundam, viz. Æschinis in Timarchum & de falsa Legatione, per Hieron. Wolfium: ejusdem in Ctesiphontem & Demosthenis pro Ctesiphonte, per Dionys. Lambinum: Lysiæ de cæde Eratosthenis per Henr. Stephanum, ejusdem in Eratosth. & in Alcibiad. per Claud. Groulartum: excud. H. Steph.* fol. "Edition rare et très "belle," says Clement, who regrets that he has omitted "la vie d'Æschine d'un anonyme, & celle "d'Apollonius Grammaticus, qui se trouvent dans "l'edition d'Aldus." Of the preceding "Oratores "Græci," Henry asserts that he has given a much more correct edition than the Aldine; and amended gross errors in that impression; to which the German, and especially the Basilean editions have added. He pronounces the corrector of the latter, "flagris dignum." *Arriani (qui alter Xenophon vocatus fuit) de Expeditione Alex. Magni Historiarum Libri VIII. ex Bonavent. Vulcanii Brug. nova interpretatione, cum Indice copiosissimo. Alexandri Vita ex Plutarcho, Ejusd. Libri II. de fortuna, vel virtute Alexandri,* fol. The editor Vulcanius had the assistance of a

" vetus codex Constantinopolitanus," which had been sent to H. Steph. with some other Greek MSS. He left some passages of doubtful integrity untouched, rather than indulge in mere conjecture. *Antisthenis Orationes Ajacis & Ulyssis, Græce*, fol. This is mentioned by Maittaire, on the authority of Almeloveen. *Quinti Horatii Flacci Poemata, novis scholiis & argumentis ab H. Stephano illustrata: ejusdem H. Stephani Diatribæ de hac sua editione Horatii, & variis in eam observationibus, Oliva H. Stephani*, 8vo. This impression being without date, is conjecturally placed by Maittaire *sub anno* 1577. Niceron argues that it must belong to this year 1575, because Henry has said, in his " Pseudo-Cicero," p. 157, (which bears the date of 1577,) that two years had then elapsed since the Horace had been published. His five Diatribæ found in this edition, are increased in a subsequent one, (*anni* 1588,) to nine. He observes that there are more MSS. of Horace extant, than of any other Latin author; and that he has suffered more than any " ab audacibus " conjecturis :" allows that the notes of Lambinus on this poet are full of erudition, but says he is diffuse on many unimportant passages, and silent where he should have been diffuse [b].

[b] Mattaire wonders that Henry, enumerating the various editions of Horace, makes no mention of that of Michael

Virgilii Opera, 8vo. thus briefly mentioned in Maittaire's list. Like the Horace, it is without date, but supposed to be a contemporary impression: a second edition of this also appeared, *anno* 1583. The Virgil (as well as the Horace) is illustrated with marginal notes. To the second edition are added "Indices, & schediasma de "delectu in diversis lectionibus adhibendo."— Lastly, I have found mention of *Catherinæ Mediceæ Reginæ matris vita, acta, & consilia, &c.* 8vo. 1575; a volume in which was found the following note by its former possessor, J. Meerman: "Auctor hujus rarissimi opusculi est Henricus Stephanus [c]." Annexed to the same volume is, *Gasparis Colinii Castellonii, magni quondam Franciæ Amirallii, vita*, 8vo. 1575. Both tracts are without indication of printer, or place. A tract corresponding with the former of them, but in the French language, will engage our notice under the ensuing year.

Sometime in the early part of 1575, Henry visited Hungary. Happening to express his commiseration of the state and circumstances of that country, he received from a certain Hungarian

Brutus, who, *anno* 1566, published upon the Odes and Epodes "scholia brevia quidem, at erudita." That book is of rare occurrence.

[c] Possibly, if it exists, the same work in a Latin dress, with that mentioned *infra, sub anno* 1576.

who was present, this answer: "Quum satis pa-
"triæ tuæ, quæ nostra miserior est, vicem dolueris;
"tum si dolendo fessus nondum fueris, nostram
"quoque dolebis." Henry afterwards, namely when at Lyons in the same year, called to mind this conversation, on finding his own devout wishes and those of others, for the restoration of peace in his native country, frustrated.

1576. *Novum Testamentum, Græce, cum H. Stephani præfatione & notis marginalibus, nec non argumentis Latinis. Typis H. Steph.* 16mo. This is inscribed to sir Philip Sidney. The preface forms a copious and learned dissertation "de "stylo N. Test. Græco;" and contains many corrections of the version given by the "vetus inter-"pres." Niceron mentions the reimpression of it, in a collection of a kindred nature, *Amst.* 1702, 4to. and remarks, that for its excellence it deserves to be prefixed to every edition of the N. Test. Gr. The marginal notes by Henry, explanatory of the more difficult and obscure words, were inserted in the Critici Sacri.—*De Latinitate falso suspecta expostulatio H. Stephani. Accedunt ejusdem de Plauti Latinitate dissertatio, & ad illius lectionem Progymnasma,* 8vo. In this work he ridicules the fastidious scrupulousness of those who rejected all words and phrases, not found in the writings of Cicero; who might more properly be

termed "Nizoliani," than "Ciceroniani." He thought Nizolius had introduced unnecessary doubts and scruples on the subject of Latinity; and that even Laurentius Valla, though in other respects so well deserving of the Latin tongue, was liable to the same imputation. ***Francisci Hotomani Quæstionum illustrium liber, secunda editione ab authore locupletatus,*** 8vo. ***Bezæ Poemata, in hac tertia editione partim recognita, partim locupletata. Ex Buchanano aliisque insignibus Poetis excerpta carmina (quæ secundæ illorum poematum editioni subjuncta erant) seorsim excudentur cum magna accessione,*** 8vo. ***Quæ ad Bezæ Poemata accesserunt,*** 8vo. ***Discours merveilleux de la vie, actions, et deportemens de Catherine de Medicis, Roine-Mere, declarant les moyens qu'elle a tenus pour usurper le gouvernement du Royaume de France, et ruiner l'estat d'iceluy,*** 8vo, without note of printer's name, or place. This early impression is said to include two letters, and a poem, in which Mary de Medicis and Jezebel the Jewish queen are compared. These are not found in a subsequent edition of 1663, 16mo. *sans lieu.* As to the Satire itself, it has been generally ascribed to the pen of Henry Estienne; and the style of it exhibits much of that morose and prolix character, by which his "Apologie pour Herodote" is distinguished. La Caille pretends that he composed this, and some other

works, under the name of St. Griere, which was the appellation of his villa near Geneva. Niceron says, that Guy Patin ascribed it to Theodore Beza: and that others considered it as the production of Jean de Serres, or Serranus. Catherine de Medicis survived till the year 1589. Though she disagreed concerning political measures with her son Henry III, yet it does not seem probable that so bitter a satire upon her life and actions could be agreeable to that monarch; or that he should have extended such a measure of indulgence and patronage to its author, as Henry is admitted to have experienced from him. Such then is the mystery in which the origin of this work is involved. It may be found reprinted, adds Niceron, in the third volume of the *Mémoires du Regne de Charles IX. Middlebourg*, 1578, in 8vo.

CHAPTER XXXI.

HENRY ESTIENNE II. CONTINUED—FURTHER IMPRESSIONS—PSEUDO-CICERO—SCHEDIASMATA—NIZOLIODIDASCALUS—PLATONIS OPERA, GR. LAT. FOL.—DEUX DIALOGUES—PRE-EXCELLENCE, &c.—VARIOUS MOVEMENTS—OTHER IMPRESSIONS AND ORIGINAL WORKS—1577—1588.

THE year 1576, became remarkable for the conclusion of a fifth peace between the French government and the Huguenots. This accommodation, like most of the former, having been on the side of the court the result of political expediency, terms of unlimited indulgence were again accorded to the reformed party, with the usual insincerity of intention as to their fulfilment on the part of the government. The very name and appearance however of indulgences so extensive and alarming, sufficed to excite the most violent emotions of jealousy and rage in the bosoms of all rigid catholics; and now it was, that availing himself of the general religious ferment, Henry of Lorrain, duke of Guise, (whose father perished by the hand of the assassin Poltrot as we have mentioned,) having placed himself at the head of the

catholics, and acquired great popularity and influence, with the assistance of his brother the cardinal of Lorrain projected the League, which became so famous in French history; and rendered it formidable by numerous and powerful adherents. This was ostensibly a solemn league and covenant, for the defence of the catholic faith, the king, and the government; but in reality was intended to conceal and promote very ambitious, and even treasonable designs, of the duke of Guise and his partisans. This celebrated league gave in some measure, a new character and complexion to those civil dissensions; in which we have already observed so incongruous a mixture of political intrigue and religious fervour. It proved also, as my readers will doubtless bear in mind, a fruitful source of new and obstinate, and very varied commotions. I shall however, with little or no further mention of events which concern the public history of the times, whether civil or ecclesiastical, henceforward confine myself to Henry Estienne's individual story; and hasten to bring my notice of him to a conclusion.

1577. *Pseudo-Cicero, Dialogus H. Stephani, de multis ad Ciceronis sermonem pertinentibus, de delectu editionum ejus, & cautione in eo legendo,* 8vo. This work, inscribed to Joannes Sambucus, contains many valuable observations relating to

Cicero, and the state of his text. Henry condemns the editio Badiana as of no great authority. To the Nizoliana, an Italian edition, *anni* 1535, he pays great respect. He notices two impressions by his father R. Steph., namely, that of 1543, *seqq.* and a prior one in fol.; also another, Caroli Stephani, considerably subsequent. With Lambinus he finds cause of offence, for presuming to introduce his own conjectures into the text. Lambinus had enumerated eighteen Italian and thirty French names of critics, who had laboured in the correction of Cicero; amongst whom Petrus Victorius claimed the most distinguished place. Henry ("non sine sui vana quadam venditatione") would add his own name to the number. He makes honourable mention of Adrianus Turnebus, for his edition "Quæstionum Academicarum" *anni* 1553. He discovers in Manutius, "non tantam quantam "in Lambino audaciam, sed valde tamen pericu- "losam & istam;" but finds him more modest in the editio postrema of Cicero's epistles, *Venet.* 1572. *M. T. Ciceronis Epistolarum volumen, quæ familiares olim dictæ, nunc rectius ad familiares appellantur. Librorum XVI. octavus Coelii Epistolas habet. Diversorum commentationes ad Ciceronis Epistolas;* 8vo. The "com- "mentationes" are those of P. Manutius, Canterus, who turned into Greek the first epistle of the sixth book, Lambinus, Turnebus, Ragazonius, and

Henry's own tract "de variis generibus Epistola-"rum Ciceronis, deque varia earum scriptione." To these he added an "appendix ad Manutii Scholia." *Callimachi Cyrenæi, Hymni cum suis scholiis Græcis, epigrammata & fragmenta. Ejusdem Poemation de coma Berenices, a Catullo versum. Nicodemi Frischlini interpretationes duæ hymnorum & epigrammatum, & annotationes in hymnos, cum H. Stephani annotationibus & interpretationibus*, 4to. This fine impression is executed in a style of beauty and accuracy, corresponding with those of Henry's other quarto Greek classics. *Dionysii Alexandrini & Pomponii Melæ situs orbis descriptio. Æthici Cosmographia. C. J. Solini Polyhistor. In Dionysii poematium Commentarii Eustathii. Interpretatio ejusdem poematii ad verbum ab H. Stephano scripta, nec non annotationes ejus in idem, & quorundam aliorum, Joannis Olivarii annotationes in Melam, Scholia Josiæ Simleri in Æthicum, Emendationes Martini Delrio in Solinum*, 4to. Robert Estienne had formerly given an edition of the first-mentioned geographical poet; but the copies were become scarce. Henry not only renewed the impression, with the augmentations above recited, but added some notes of Ceporinus, Gul. Morelius, and Andr. Pappius, from the editions of Basil, 1523, Lutet. 1556, and Antverp. 1575. Niceron mentions Dionysius Alexandrinus de situ Orbis,

Gr. & Lat. in 8vo. without date: says it exhibits a poetical Latin version, "à coté de Grec"; after which is found "Dionysii interpretatio altera, ver- "bum e verbo expressa, auctore H. Steph.;" and lastly, "H. Stephani, Ceporini, ac Papii annotationes "in Dionysium." He adds that Fabricius makes no mention of that edition. Maittaire certainly does not recognise it, neither have I seen, or elsewhere found mention of it. Did such an impression really proceed from Henry's Officina? If so, it must be "inter rariores, rarissima." *Epistolia, Dialogi breves, Oratiunculæ, Poemàtia, ex variis utriusque linguæ scriptoribus, Græce,* with Latin versions, some of which are by Henry. To this collection is added, *Satyra elegantissima, quæ inscribitur Lis, non prius edita.* This satire was considered by Barthius as the production of some ancient poet; but the real author was Mich. Hospitalius (L'Hospital). It has been observed by Fabricius, that at this period Henry was also occupied in his impression of Plato, upon which two presses were constantly employed.

1578. *H. Stephani* SCHEDIASMATUM *variorum, id est observationum, emendationum, expositionum, disquisitionum libri tres, qui sunt pensa succisivarum horarum Januarii, Februarii, Martii,* 8vo. Of "Schediasmata," Henry composed six books, three of which came forth as above, and

the rest in 1589. The books comprehended in this year's impression, are not less philosophical than critical; elucidating obscure parts of the doctrines of Plato, as well as difficult passages in his text. The three books which appeared in 1589, are more miscellaneous, deriving their tincture perhaps from classical writers, who had passed more recently under the author's review. He contemplated the extension of these "schediasmata" to twelve books. The original volumes, as far as Henry executed and gave them from his own press, are singularly scarce: but Gruterus inserted them in the supplementary part of *tom.* 5. of his "Lampas, "sive fax artium liberalium," *Francof.* 1607, in 8vo. *Nizoliodidascalus, sive Monitor Ciceronianorum Nizolianorum, Dialogus,* 8vo. This is another of Henry's original productions, inscribed to Hubert Languet, in whose life, (*per P. Ludovic.* 1700, *p.* 93) it is said to be levelled against "quosdam velut minorum gentium Ciceronianos, "qui Latine loquendi normam non ex ipsius Ci- "ceronis, sed ex Nizolii duntaxat & aliorum quo- "rundam observationibus hauriebant, plerisque "nugarum plenis, & Ciceronis verba perperam in- "terpretantibus." *Homeri & Virgilii Centones, utrique in quædam historiæ sacræ capita scripti. Nonni paraphrasis Evangelii Joannis, Græce & Latine, cum præfatione H. Steph.* 16mo; *Platonis opera quæ extant omnia, ex nova Joannis*

Serrani interpretatione, perpetuis ejusdem notis illustrata. Henrici Stephani de quorundam locorum interpretatione judicium, & multorum contextus Græci emendatio, tomi tres, fol. In this magnificent impression of Plato, to the notes and "perpetua interpretatio" of Serranus, Henry added his own annotations, as above mentioned, and Latin and Greek "Indices." The first volume is inscribed to Elizabeth, queen of England; the second, to James VI. of Scotland, then in his minority; the third, "Bernatum reipublicæ." These several dedications bear the subscription, not of H. Stephanus, but of Joannes Serranus.

In this work, says Maittaire, Henry exhibited all the splendour of the royal printing apparatus. He collated the antecedent editions; namely, the Aldine, that of Basil, apud Valderum, and that of Louvain comprising the "Libri de legibus" only. He observes, that the Basilean editor, in attempting to rectify the errors of the Aldine, had introduced more dangerous ones. He very generally reprehends the version of Ficinus; though Leo Allatius asserts that it is approved by the learned as the most faithful, whilst that of Serranus is acknowledged to be more elegant. A peculiar feature of this impression is, that scarcely a single typographical error is to be found in the Greek text: at least, so Fischer is said to have remarked. It is interesting to observe in what terms Henry

at this juncture speaks of the richness and copiousness of his own typographical materials, and of the professional consciousness which he feels of the technical beauty and perfection of this "chef-"d'œuvre" of his press. "Statim autem mihi in "mentem venit, tum demum Platone dignam ju-"dicatum iri meam editionem, si in regis philoso-"phorum libris excudendis regiam quandam (ut "ita dicam) magnificentiam adhiberem, & ut "emendatissimi prodirent operam darem. Ac "omne quidem magnificentiæ genus statim mihi "promisit, quæ apud me est non solum ampla & "varia sed etiam pretiosa supellex typographica: "eamque promissis stetisse, omnes, ut spero fate-"buntur," &c. *H. Steph. lectori.*

In turning over the voluminous Bibliotheca Græca of Fabricius, a work now seldom explored, I find the following Greek iambics, attributed to Joannes Mauropus, Metropolita Euchaitensium sub Constantini Monomachi et Comnenorum imperio; the curiosity of which may perhaps be a sufficient apology for their introduction here.

Εἴπερ τινὰς βούλοιο τῶν ἀλλοτρίων
Τῆς σῆς ἀπειλῆς ἐξελέσθαι, Χριστέ μου,
Πλάτωνα καὶ Πλούταρχον ἐξελοιό μοι.
Ἄμφω γάρ εἰσι τὸν λόγον καὶ τὸν τρόπον
Τοῖς σοῖς νόμοις ἔγγιστα προσπεφυκότες.
Εἰ δ' ἠγνόησαν ὡς Θεὸς σὺ τῶν ὅλων,
Ἐνταῦθα τῆς σῆς χρηστότητος δεῖ μόνον,
Δι' ἣν ἅπαντας δωρεὰν σώζειν θέλεις.

The following translation is by Wernsdorf, formerly a professor of Dantzic.

> Si, Christe, justis a minis velles tuis
> Extraneorum liberare quospiam,
> Rogo Platonem mîque Plutarchum eximas.
> Uterque nam dictis probisque moribus
> Accessit ad leges tuas quam proxime.
> Si nesciant quod universi sis Deus,
> Solum benignitatis indigent tuæ,
> Salvare gratis qua cupis Tu quoslibet.
>
> *Bibl. Gr. vol. V. p.* 156, 7.

To the impressions of 1578, already mentioned, we may add, *Deux Dialogues du nouveau language Italianisé, ou autrement deguisé principalement entre les courtisans de ce temps, de quelques courtisanismes modernes, & de quelques singularitez courtisanesques*, 8vo. Niceron describes this work as without date, but presumes that it issued from Henry's press this year. He says also that it reappeared "à Anvers," in the subsequent one. Maittaire remarks in it a saying of Henry's, that Francis I, grandfather of the king then reigning, who so zealously patronised the study of the Hebrew, Greek, and Latin tongues, was yet so tenacious of the purity of his own, as indignantly to discountenance the innovations complained of in this work. From these "Dia- "logues de Langage François Italianisé," M. Sallengre has inserted some amusing extracts in his "Mémoires de Litterature," tom. I. p. 205. seqq.

1579. *Theocriti & aliorum Idyllia. Ejusdem Epigrammata. Simmiæ Rhodii carmina & Dosiadis ara. Græce & Latine, cum H. Stephani observationibus in Theocriti Virgilianas & Nasonianas imitationes;* 16mo; a little volume of rare occurrence, which contains H. Steph. "emen- "dationes in Theocritum, Prolegomena," &c., the Idylls of Moschus and Bion, poetical versions by Ang. Politianus, Eobanus Hessus, and others, "Poematia variorum poetarum Græcorum, Au- "sonii de vita humana Idyllium a Fed. Jamotio "Græce expressum, ac secundam Propertii libri II. "elegiam, cum sua Græca interpretatione." *Projet du livre intitulé de la preexcellence du language François. Parisiis, Mamert Patisson,* 1579, 8vo. Some conversations which Henry about this time had with the French king Henry III. are said to have given occasion to this tract, which he inscribed to that monarch. La Caille pretends it was one of those works which our printer put forth under the name of St. Griere; and adds, that for this, and other works written by the king's express command, he received an order upon the royal treasury for three thousand livres. I shall however introduce, at the bottom of the page, a passage from Niceron, which though exhibiting a slight anachronism in date, seems pretty clearly to prove that this munificent order of royalty proved to Henry a mere

blank[a]. I may add here, that La Caille also cites a "brevet," addressed by the same monarch to his treasurer de Sancy, assigning to our typographer an annual pension of three hundred livres, in consideration "des services que luy & ses predeces-

[a] "Le long séjour qu'Henri Estienne fit à la cour, lui "inspira de l'inclination pour ce lieu; mais il s'en dégouta "enfin, lorsqu'il vit que toutes les esperances qu'il avoit "conçues, s'en alloient en fumée, & que les bienfaits du Roi "devenoient inutiles à son égard, par la faute des trésoriers, "qui refusoient de payer ce qu'il lui donnoit. Il faut rap-"porter sur ce sujet un passage des Mémoires de l'Estoile, "qui est singulier, & que ceux qui ont parlé de lui n'ont "point connu. 'En ce temps là, c'est à-dire en 1585,' dit "cet auteur, 'Henri Estienne, étant venu de Génève à Paris, "& le Roi lui ayant donné mille écus pour son livre *de la* "*Preexcellence du langage François*, un trésorier sur son Bre-"vet voulut lui en donner 600 comptant. Henri les réfusa, "lui offrant 50 écus; de quoi ledit trésorier se mocquant, "Je vois bien, lui dit-il, que vous ne scavez pas ce que c'est "que finances; vous reviendrez à l'offre, & ne la retrouverez "pas. Ce qui advint. Car après avoir bien couru par tout, "il revint à son homme, & lui offrit les 400 écus. Mais "l'autre lui dit, que cette marchandise n'alloit pas comme "celle des livres, & que de ses mille écus, il ne voudroit pas "lui en donner cent. Enfin il perdit tout, le bruit de la "guerre & l'édit de ceux de la religion le forçant de retour-"ner en son pays.' On voit par ce passage," adds Niceron, "qu'Estienne avoit alors quitté Paris, & avoit été établir "son domicile à Génève, que l'Estoile a eu tort de regarder "comme sa patrie. Les troubles qui accompagnerent les "dernières années du regne de Henri III. & le danger où il "se trouvoit en France, furent les raisons qui l'y determine-"rent." *Mémoires, &c. tom. XXXVI. p.* 279. *seqq.*

" seurs m'ont cy-devant faits, comme j'espere qu'il " continuera à l'avenir, tant du costé de Suisse, que " ailleurs," &c. It is on this ground, that La Caille says Henry was sent by the king into Switzerland, in search of manuscripts and rare books. Another distinguishing mark of this king's favour, which (if we may credit so inaccurate a writer as La Caille) he conferred on Henry, in this year 1579, was " un privilege general (en date du 28 " Janvier, 1579) tant pour tous les Historiens Grecs " & Latins, que pour le Dictionnaire, et Cours " civil."

In stating these and such circumstances, Maittaire takes occasion to remark, that it was our printer's frequent lot to have access to royalty. He had interviews with Ferdinand, and Maximilian; our own Edward VI. and various other sovereigns. But by no French monarch was he admitted to so much freedom of intercourse, as by Henry III, with whom he had frequent conferences. From a passage of his preface to Herodotus, *anni* 1581, Maittaire discovers that Henry had passed the preceding fifteen months at the court, and but recently quitted it. (p. 176) He cites a very complimentary letter of the cardinal du Perron, addressed " à Monsieur Henry Esti- " enne, à Griere;" which bears the date of Jan. 1582. He also states, that his country villa of that name was plundered and burnt by a military

party, probably some time not remote from that period.

In a word, speaking generally of Henry's unsettled way of life, the same author thus expresses himself: "How little stationary his residence was "at various intervals, is shewn by the epistles "prefixed to many of his impressions. Some- "times he dates from Geneva; as in the years 1575, "1578, 1588: sometimes from Paris; 1579, 1581, "1585: sometimes Viriaci; 1575, 1578: some- "times 'ex villa Grieriana,' near Geneva; 1576, "1579: sometimes Aureliis: sometimes Lugduni: "'modo peregrinans apud exteros, modo aulicus "apud suos.' It is sufficiently surprising that "he was able to bring to an issue so many of his "labours; inasmuch as the rumours of war fre- "quently broke up his typographic establishment, "in the midst of its operations."

1580. *Rudimenta fidei Christianæ*[b] *& alius catechismus magis compendiarius,* (ante *sub* 1563;) *Novum Testamentum Græce, & Latine Bexa interprete, editio tertia,* 8vo. (*sub* 1565;) *Juris ci-*

[b] The following is from the "Scaligerana," as cited by Maittaire, Vit. H. Steph. p. 498.

"Catechismum Tremellius vertit Hebraice quam optime, "ut Judæis mitteretur: quemadmodum Græce Sylburgius "Palatinum; & H. Stephanus Genevensem optime Græce... "Uterque Catechismus missus est Constantinopolim in gra- "tiam Græcorum ad Patriarcham."

vilis fontes & rivi; Jurisconsultor. vett. loci quidam, ex integris eorum voluminibus ante Justiniani ætatem excerpti, cum notis, 8vo; *Ex Papinii, Pauli, Ulpiani, Caii, Modestini integris libris, aliorumque veterum Juris authorum, collatio legum Mosaicarum & Romanarum, ante Justiniani ætatem inde sumpta.* Of this impression Maittaire does not state the actual form and date. To this year, relying upon what he deems probable conjecture, the same bibliographer assigns the second impression or emission of the "Thesaurus linguæ Græcæ."

1581. *Ludovici Enoci de puerili doctrina Græcarum literarum liber,* 8vo. (*H. Steph. Fabricius.*) *Varronis opera, editio tertia & aucta,* 8vo. (1573.) *Petri Bunelli Galli, præceptoris, et Pauli Manutii Itali, discipuli, Epistolæ Ciceroniano stylo scriptæ. Aliorum Gallorum pariter et Italorum epistolæ, eodem stylo scriptæ,* 8vo. Henry inscribed this impression to the French king[c]. He

[c] Janssonius ab Almeloveen (*de Vitis Stephanorum,* p. 89.) cites from the "Principum monitrix Musa" of H. Stephanus, certain verses; which contain among other matter, the following metrical account given by Henry, of a literary conversation with which he was honoured by the king:

> Rex me hic rogavit, vera gloriatio
> An esset Italûm, proprium quum dicerent
> Hoc esse sibi, Ciceroniane scribere.
> Respondi, ab illis hoc solere dicier,

intended to demonstrate by it, that whereas the Italians affected to be the only Ciceronians, French

Sed arrogantius tamen quam verius.
Tunc ille, Gente nullus in nostra fuit,
Mendacii illos qui queat convincere ?
Saltem Bunellum memoria mihi suggerit,
Dixi. Quid ? ullum non habes quem nomines,
Hunc præter ? Addo, scriptitasse plurimos
Sermone eodem plurimas epistolas:
Et inter illos nomino Danesium.
Sed fateor (inquam) curiosam ei minus
Hanc scriptionem, sicut & nostratibus
Aliis quibusdam, tunc fuisse : quod dare
In publicum illam non eis cordi foret.
Excepit ille, Sed Itali, quot prædicant
Ciceronianos esse sibi ? Quum quatuor
Dixissem habere ; Totne ? ait. Quid ? laus ea
Illis tribuitur omnium suffragiis ?
Uni tribuitur omnium suffragiis,
Manutio cui nomen est: vix cæteri
Tantum tulerunt jam decus & ab exteris.
Si pauciores forte sint in Gallia,
Causam sciat istud esse majestas tua,
Quod pauciores partibus multis sient
Qui scriptionis æstiment tanti hoc genus,
Quanti æstimatur ab Italis : labore qui
Dignum esse credant, quem requirit, maximo.
Fecere verba hæc ut videretur minus
Dolere, nostræ pauciores Galliæ
Ciceronianos esse: sed jussit tamen
Fieret ut a me diligens scrutatio.

As to Paulus Manutius, so studious was he of Ciceronian elegance, that (as Scioppius is said by Morhoff to report) he sometimes spent whole months in revising and finishing a

scholars might also be produced, who rivalled them in the successful imitation of Cicero. Amongst such he would distinguish Danesius, and especially Bunellus, "a quo primo ipse P. Manu-"tius," says Henry, "se in rectam scribendi viam "inductum fatetur." *Paralipomena Grammaticarum Græcæ linguæ Institutionum. Item animadversiones in quasdam Grammaticorum Græcorum traditiones,* 8vo. This is an unfinished grammatical work of Henry's; in which, with more ostentation than modesty, he extols his own literary merits, as well as those of his father; for it must be admitted that no author talks more of himself and of his own works, than Henry Estienne. In the Paralipomena he renews his invectives against Scapula, and the compiler of a lexicon annexed to an Antwerp edition "Bibliorum "Hebr. Gr. Lat;" and says that partly by the one, partly by the other, he found all those words replaced, which he deliberately banished from his Thesaurus, as barbarous: "ex errore & fœda ig-"norantia nata." Petrus Antesignanus, and other grammarians also share very liberally in his animadversions. *Herodiani Histor. libri VIII. cum Angeli Politiani interpretatione, & hujus partim supplemento, partim examine Henrici Stephani:*

single letter. I have mentioned a prior edition of the "Epi-"stolæ Bunelli," and given some account of him, in the section relating to Carolus Stephanus.

utroque margini adscripto. Ejusdem H. Steph. emendationes quorundam Græci contextus locorum, & quorundam expositiones. Historiarum Herodianicas subsequentium libri duo, nunc primum Græce editi, 4to. Inscribed by Henry to sir Philip Sidney, in a prefatory address commencing thus:

> Quid Sidneus agit? monitus multumque monendus
> Ut partas tueatur opes, & perdere vitet
> Dona palatino puero quæ infudit Apollo.

He proceeds to exhort our illustrious countryman, not to suffer either the blandishments or official employments of a court, to render him regardless of letters, or indifferent to the delights of studious privacy: "vereor ne aulica negotia plus in "te quam tu in teipsum juris habeant, & non tibi "tandem sed aulæ vivas: cui tamen vivere mi-"serrimum esse expertus scio." Here Henry has incidentally apprized us of the result of his own court experience. Finally he reminds Sidney of their former literary intercourse, first in Germany, and afterwards in Austria. This fine volume, though printed in the smaller Greek character, exhibits our printer's usual accuracy and elegance. *Plinii Secundi Epistolæ & Panegyricus, cum aliorum panegyricis*, 8vo; without date or note of place or printer, says Niceron, but evidently from the press of Henry Estienne. It is honourably noticed in epist. 79, of the "Lectiones Nov. anti-"quæ Francisci Modii," which are inserted in the

" Lampas" of Gruterus. A reimpression will present itself *sub anno* 1591. *Xenophontis (viri armorum & literarum laude celeberrimi) quæ extant opera. Annotationes H. Steph. multum locupletatæ, quæ varia ad lectionem Xenophontis longe utilissima habent. Editio secunda, ad quam esse factam maximam diligentiæ accessionem statim cognosces, Græce,* fol.; and subjoined to this, (but *sine anno,*) *Ejusdem Opera (Latine,) quorum interpretationem a diversis editam H. Steph. partim ipse recognovit, partim per alios recognoscendam curavit, &c. Præfixa est ejusd. H. Steph. oratio de conjungendis cum Marte Musis, exemplo Xenophontis,* fol. This impression Henry inscribed to James VI. of Scotland. He had collated the Aldine edition, (which, Maittaire says, was unknown to the German printers, and even to Leunclavius himself,) the Florentine, and three German impressions. One of them was Brylinger's; in which he exposes a ridiculous conjecture of some German editor or corrector. Nor does he spare Leunclavius; who liberally repaid him in his own coin, in the notes and appendix to his edition of 1594: which came not forth however till after the decease of Leunclavius, under the auspices of Sylburgius. Henry's freedoms entirely destroyed the good understanding, which he had previously maintained with the German critic; who accuses him of the great disingenuousness of alleging the authority of ancient co-

pies or MSS. for assertions which they did not countenance: calls him "primi nominis opinione "sua criticum: Germano-mastigem, qui insolenter "in Germanos invehitur," &c. and proceeds at considerable length in terms equally angry and severe. In reality (Maittaire allows) Henry was apt to indulge himself in great freedom of animadversion, and often expressed his sentiments in terms so unqualified, as to provoke deserved recrimination.

1582. *Novum Testamentum, cujus Græco contextui respondent interpretationes duæ, una vetus, altera Theodori Bezæ,* fol. the third edition; (*vid. sub anno* 1589;) *Hypomneses de Gallica lingua, peregrinis eam discentibus necessariæ; quædam vero ipsis Gallis multum profuturæ; auctore H. Stephano, qui & Gallicam patris sui grammaticam adjunxit,* 8vo.

1583. *Virgilii Opera, editio secunda,* 8vo. (*ante sub* 1575;) this is said not to exhibit Henry's name "in fronte." *Jo. Merceri in acad. Paris. non ita pridem Hebr. linguæ professoris regii, commentarii locupletiss. in Prophetas quinque priores inter eos qui minores vocantur; quibus adjuncti sunt aliorum etiam veterum* (*in quibus sunt Hebræi*) *& recentium commentarii ab eodem excerpti,* fol. This scarce volume exhibits no date or printer's name, but Henry's olive only.

An interval probably of several years next elapsed, during which Henry's press seems to have been almost wholly inactive. Throughout that entire period perhaps he was indulging his strange predilection for politics, and court intrigue; not able to relinquish a propensity, of the folly of which he had professed himself conscious. What enchanting visions played before his imagination, it is difficult to conjecture; but Maittaire concludes, that deluded he was, by some dream of honours, or pensions, or such like court favours. "Stephanum diu titillavit & lusit mollis & um-"bratilis aulicæ vitæ gloria." At length by disappointment brought to more sober reflection, he seems again to have reverted to a resolution, which had perhaps more than once previously been formed and broken, of abandoning for ever these illusive views, and returning to his typographic labours. A letter addressed to him at Geneva by Paulus Melissus, of uncertain date, as preserved by Goldastus, referring to Henry's Virgil last mentioned, but so applicable to circumstances, as probably to appertain to the interval under our present contemplation, shews the satisfaction which Henry's friends, and those of literature felt, on hearing of his resolution: "Te in eo esse ut Ty-"pographiam tuam instaures, non ipse modo, ve-"rum alii mecum, utriusque nostrûm amici, ex "animo gaudemus. Utinam autem te inani Aulæ

" Gallicæ pollicitatione deceptum prius mens &
" Fors bona in Allobrogas retraxisset, quam &
" spei aura nonnulla refulgentis, & rei privæ jac-
" turam fecisset. Frustra mehercule obnitimur
" fatis homunculi miseri, si Deo aliter visum est.
" Quærimus commoditates, invenimus calamitates.
" Sorte quemque sua contentum esse decet. O mi
" Stephane, te nunc diligenter & serio hæc consi-
" derare velim. Resarcies igitur quod neglectum
" fuit. Habes quæ rem familiarem curet; ut ita
" te in libros totum abdere possis, litigiorum fu-
" gitans, atque istiusmodi apinarum tricarumve,
" unde nihil emolumenti, nihil lucri. Loquor te-
" cum aperte & sine fuco: atque hinc amici ho-
" minis animum cognoscere licet." The obscure hint in this letter appears to form the only ground of conjecture that Henry married a second wife [h]. Maittaire seems to presume that she must have stood in that relation, to whom he could thus leave the administration of all his private and domestic affairs.

I consider Henry's own " Officina" to have remained unproductive through the whole of 1584,

[h] I have since noticed a fragment of a letter of Casaubon, written after Henry's decease, and cited by Maittaire, Vita H. Steph. p. 490; which appears not only to establish the fact of his having married a second wife, but also to prove that she survived him.

1585, 1586, (with the exception of one or two inconsiderable Greek impressions *in forma minori*,) and perhaps much of 1587; to which year Maittaire refers the letter of Melissus above partially cited. I shall however specify several works, exhibiting his name as the author, or editor, and of which he procured the impression.

1585. *Auli Gellii Noctes Atticæ*, to which are annexed, *Henrici Stephani Noctes aliquot Parisinæ, Atticis A. Gellii noctibus seu vigiliis invigilatæ*, 8vo. In this edition Henry strenuously defends A. Gellius against certain aspersions cast upon him in a work of Ludovicus Vives, exhibited to him by Est. Pasquier. Henry's "Noctes "Parisinæ" are twenty-seven in number; seven of which are inscribed to Jacobus Augustus Thuanus, whom he extols for his erudition, and his extraordinary zeal for the collection of books: noticing the exquisite literary treasures in which his library abounds, his judgment in the selection of editions, his liberal disbursements in purchasing, and his profuse expenditure on binding and decoration, which was uniformly augmented in proportion to the value and estimation of the work. Henry sent this edition of Aulus Gellius to his son Paul, with a letter written from Paris, 10 Cal. Apr.; urges him to take his grandfather Robert for the model of his imitation, as much

as he resembled him in robustness and bodily vigour; bids him tell their common friends not to expect that he can at present oblige them with an edition of any Greek writer; this it would be impracticable to do, through the instrumentality of a foreign office: such an undertaking would require not only his personal attentions, but his own apparatus. Lastly, he exhorts him to a diligent perusal of A. Gellius, and of the following author, of which he now also procured the impression: *Macrobii in Somnium Scipionis libri duo. Ejusdem Saturnalium libri septem,* 8vo. This latter volume he inscribed to Jacobus Danesius.

1586. *Ad Senecæ lectionem Proodopoeia, in qua & nonnulli ejus loci emendantur, authore H. Stephano. Ejusdem epistolæ ad Jac. Dalechampium, partim diorthotikæ quorund. Senecæ locorum, partim etiam in quosdam exetastikæ,* 8vo: this was preparatory to an edition of the works of Seneca, which he contemplated. *Pindari Olympia, Pythia, Nemea, Isthmia: cæterorum octo Lyricorum Carmina, Gr. Lat.* 16mo: the third edition from Henry's press. *Theocriti aliorumque Idyllia, cum notis H. Steph.* 16mo. (*Almeloveen.*)

1587. *Affinitates omnium Principum Christi-*

anitatis, cum sereniss. Francisco Medices, magno Duce Etruriæ, authore H. Stephano, fol.; *Dialogus de bene instituendis Græcæ linguæ studiis. Alius de parum fidis Græcæ linguæ magistris, & de cautione in illis legendis adhibenda,* 4to. without Henry's name or olive. This work comprises many learned criticisms and remarks on Greek grammarians, ancient and modern; and particularly on those of the celebrated Greek exiles. It also acquaints the reader with Henry's opinion respecting the best mode of initiating young students in the Greek; a subject well adapted to his experience and abilities. *De criticis veteribus, Græcis & Latinis, eorumque variis apud Poetas potissimum reprehensionibus, Dissertatio H. Stephani. Restitutionis commentariorum Servii in Virgilium, & magnæ ad eos accessionis specimen. Paris. excud. H. St.* 4to. This work is commended by J. Clericus, "arte critica," *tom.* 2. p. 420. *De vera pronuntiatione Græcæ linguæ commentarii Theodori Bezæ, Jacobi Ceratini, Adolphi Mekercki, Brugensis, Mich. Hospitalii: & de recta pronuntiatione linguæ Latinæ Justi Lipsii Dialogus,* 8vo. The learned persons abovenamed maintained the now generally received pronunciation of the Greek letters, beta, zeta, eta, theta, mu, nu, upsilon; not vita, zita, ita, thita, my, ny, ypsilon. For the improved pronunciation, sir John Cheke contended against Gar-

diner, bishop of Winchester, at what risks, yet with what ultimate success, is well known. The reader probably is not unacquainted with the far more general and complete collection of treatises relating to this entertaining controversy, with which Havercamp has obliged scholars of modern times; namely, "Sylloge," & "Sylloge altera," &c. 2 *tom.* 8vo. *Lugd. Bat.* 1736, 1740. *Novum Testamentum, Græce,* 12mo. or 16mo. In the preface of this edition Henry shews the use of the "Canones "Eusebii," which are exhibited in his father's fine impression of 1550.

1588. *Homeri Ilias & Odyssea, Gr. Lat.* 2 *tom.* 16mo. with Henry's cypher as a mark. These volumes have not his usual correctness, owing probably to his absence from the press. *Horatii Poemata,* 8vo. (ante, *sub anno* 1575); *Thucydidis libri VIII. Græce & Latine, editio secunda,* (vide 1564,) fol. The progress of this impression was much impeded by the unsettled state of the times. To it were added the chronology of Chrytæus, some notes by H. Steph. and an unfinished "Parasceve ad scholiorum lectio-"nem." The marginal numbers of this edition, from the beginning of Book II. correspond with the paging of the first impression, because the references in his Thesaurus are to the pages of that edition. *Dionysii Halicarnassei Antiquitatum*

Romanarum, libri X. ab Æmilio Porto Latine redditi & notis illustrati. H. Stephani operæ variæ. Isaaci Casauboni animadversiones. Excudebat Eustachius Vignon sibi & H. Stephano, fol. without date in the title: but the epistle dedicatory is dated 1588. To this impression are added "quædam de legationibus Græce excerpta, "cum interpretatione Lat. & notis." The historical books have the notes of Sylburgius and H. Steph. to which Casaubon's "Animadversiones" are subjoined. It has also "Chronologia H. Gla- "reani," "Origo gentis Romanæ, cum Andr. "Schotti notis," "Veteres Romanorum leges," and "Index rerum memorabilium copiosissimus."

CHAPTER XXXII.

HENRY ESTIENNE II. CONCLUDED—FURTHER IMPRESSIONS—PRINCIPUM MONITRIX—DIALOGUS PHILOCELTÆ, &c.—UNSETTLED CIRCUMSTANCES—OTHER WORKS, AND LATEST FRUITS OF HIS PRESS—DECEASE, AND CHARACTER—FUNEREAL EULOGIES—1589-1599.

IN the year to which we have in the last section brought down our chronological series, Henri de Lorrain, duke of Guise, whom we before noticed as a sanguinary and conspicuous actor in the tragedy of St. Bartholomew, and afterwards as the principal promoter of the League, perished himself by a violent and premature death. He was assassinated within the precincts of the French court, by the express contrivance and mandate of Henry III; and his brother the cardinal of Lorrain experienced a similar destiny. The treasonable practices, and yet more audacious views of these brothers, are matter of historical notoriety: but in giving the royal sanction to deeds of treachery and murder, unhappily so frequent in this age, when the established laws of the nation

should have sufficed to bring rebellious subjects to condign punishment, the French king subjected his own name and administration to an indelible reproach. The precedent may indeed be considered to have been fatal to himself: for in the beginning of August, in the ensuing year 1589, Henry III. himself perished by the knife or dagger of a fanatical monk; who is said to have been instigated to the act by the spirit of the League, if not absolutely incited by its partisans; to whom the unfortunate king had become intolerably odious, and who had in the complex variations of this extraordinary warfare actually turned their hostilities against him [a].

The assassination of Henry III. was an event which failed not to call forth the lamentations of Henry Estienne's muse: but it must be confessed that his "Epitaphia" on the deceased monarch, one or two of which Maittaire has cited, (p. 286,) evince more loyalty than poetic excellence. It might seem reasonable to expect, that in conse-

[a] The same occasion leads Maittaire into a warm invective against regicides: in which he takes the opportunity of mentioning, that he was himself born and passed his early years amongst the French Calvinistic protestants: that after leaving his native country as an exile on account of his religion, he came to England: where, to use his own words, "et pres-" byteratus præjudiciis, papatusque tyrannide fœliciter erep-" tus," he took refuge in the bosom of the church of England. *p.* 450.

quence of the accession of Henry IV. to the throne of France, the affairs of our typographer would have assumed a more flourishing aspect. The new king's religious sentiments had been in unison with Henry's; and if he now had really changed them, he could not have assumed the prejudices and bigotry of the catholic with the name. It is said, that if he was not the founder of the "Bibliothèque royale," he greatly augmented and enriched it: that he was himself as learned as a king ought to be, in order to discern real literary merit: and that many eminent scholars of the time, whose names are on record, received distinguishing marks of his liberality. That Henry paid his court to this new king, there is some evidence: but that he received from him any substantial proofs of patronage and encouragement, we have yet to discover. No recorded benefits strike our notice, as conferred by Henry le Grand on H. Estienne.—It is time I should recur to the series of his impressions.

1589. *Jesu Christi, D. N. Novum Testamentum, sive novum fœdus, cujus Græco contextui respondent interpretationes duæ, una vetus, altera Theodori Bezæ, diligenter ab eo recognita. Ejusdem Th. Bezæ Annotationes, quas itidem hac quarta editione recognovit, & accessione non parva locupletavit, quod docebunt asterisci ad*

marginem ipsarum positi, &c. Excudebat Henricus Stephanus, fol. (*ante*, 1582.) This fine volume, which is addressed by a long and interesting prefatory epistle to Elizabeth, queen of England, exhibits the Greek text, (in the middle Greek character,) confronted with two Latin versions; and very copious notes by Beza. It is the last Greek Testament from Henry's press; and a noble proof of his hereditary and unshaken zeal for the diffusion of the sacred Scriptures, and of the reformed opinions. *Dicæarchi Geographica quædam, sive de Vita Græciæ. Ejusdem descriptio Græciæ, versibus Iambicis ad Theophrastum, cum Latina interpretatione atque annotationibus H. Stephani, & ejus dialogo qui inscribitur Dicæarchi Sympractor*, 8vo. This rare volume has also the notes of Isaac Casaubon. The "Geogra-" phica" of Dicæarchus was reprinted by Gronovius in *tom.* II. of his "Antiquitates Græcæ." *Schediasmatum variorum alii libri tres, qui sunt pensa succisivarum horarum Aprilis, Maii, Junii*, 8vo. (ante, *sub anno* 1578.)

1590. *Principum Monitrix Musa, sive de Principatu bene instituendo & administrando poema, auctore Henrico Stephano. Ejusdem poematium, cujus versus intercalaris "Cavete vo-" bis Principes." Ejusdem libellus in gratiam principum scriptus de Aristotelicæ Ethices dif-*

ferentia ab historica & poetica; ubi multi Aristotelis loci vel emendantur, vel fidelius redduntur. Basileæ, anno M.D.LXXXX. in 8vo. Of this volume Maittaire could not describe the title and date; which were wanting in his copy. The opuscula however which it contains are, he observes, (wholly, or partly,) inscribed to Henry IV. He mentions the "Dialogus Philoceltæ & Coro-"nelli," (part of the volume, though not particularized in the title,) in which, he says, Henry describes or alludes to the League, the death of Henry III, that also of the prince of Orange in 1584; the danger of queen Elizabeth from Parry's plot ("a proditione Parri") in 1583; Mary Stuart's plot for the destruction of her husband, and her own ultimate death upon the scaffold. These singularities of the book he enumerates; adding generally that it contains also other matter. Lastly, he observes, that in allusion to the first tract of the impression, Bonaventura Vulcanius (*in epist. ad H. Steph. anni* 1591,) has thus expressed himself: "De Musa tua Principum Monitrice dubitasne "quid sentiam? Διὸς ἐγκέφαλος. At vero si hæc "talia e sella caballina, hoc est equitans fundis, "quid non abs te, si ad domesticam sellam un-"guem mordeas, expectent φιλοστέφανοι."

I shall add some further particulars concerning this volume, from actual inspection. Why it exhibits Basil as the place of impression, it would

be difficult to explain. It has no "insigne typo-"graphicum." The size is 8vo, as we have said: the number of paging cyphers (which run through the volume) 464. The character is sometimes a bold Roman; but through the greater part of the poetry, Italic: the execution, on the whole, not unlike that of several works which actually came from Henry's own press.

The "Dialogus Philoceltæ & Coronelli" follows the "Poemation cujus versus," &c. commencing p. 305, and ending p. 352. This dialogue is unnoticed in the title, as already stated: but a brief address to the reader prefixed, shews that it is intended to illustrate "per quasdam memorabiles "& magni momenti historias," several passages in the preceding poem. By the name "Coronel-"lus" we are to understand Henry himself: by "Philoceltes," an old fellow-student, whom he falls in with in his travels. A mutual recognition soon takes place.

"*Coronellus.* Sed quid me intueris? *Phil.* Quo "te magis intueor, magis videris esse is quem pri-"mo aspectu suspicatus sum. Si autem is es, certe "Turnebi auditor & ipse fuisti," &c.—The whole of this dialogue is printed in a smaller Italic character, excepting only the poetical citations, which are in the Roman letter.

But to revert to the "Principum Monitrix "Musa, sive," &c. In the preface to the reader,

(initio voluminis,) Henry asserts that he has long been conversant in the courts of kings and princes. He speaks of the civil wars by which France was then disturbed, as constantly dwelling upon his thoughts, and as the real occasion of his poem " de Principatu bene instituendo," and other works of a kindred description. The disturbed state of his circumstances is best described in his own words: " Omitto enim, bella illa (Gallica, scilicet) " jampridem omnes meas rationes turbavisse: ex- " terna vero, in quæ Gallica fugiens incidi, etiam " fecisse ut tandem mihi dictum sit:

" Nunc mea sunt hæc rura: veteres migrate coloni.

" Sed si rationes meæ turbatæ sint, mens bene- " ficio Dei imperturbata mansit. Atque id (ut " spero) testabitur qui istud meum poema legerit, " etiamsi id peregrinans, & quidem magnam par- " tem etiam equitans composuerim."

Henry, desirous to impress the reader with a favourable idea of his own qualifications as a political monitor, in his " Proasma I. ad Principes," commences thus:

Hæc monita Princeps in manus qui sumpseris,
Ne forte monitor fretus hic audacia
Esse videatur, non rei peritia,
Audire libeat præloquentem paucula.
Hic plurimorum trivit aulas Principum,
Quos Gallia sua, quos aluit Germania;
Aluit vetusta quos item gens Ausonum.

Nec defuere queis placeret principes.
Perspexit illic principum mores bonos,
Perspexit idem principum mores malos. &c.

And afterwards:

Lucina namque matris hunc alvo extulit
In urbe, qua vix ulla plures principes
Habere solita perfrequenter hospites. &c.

Again:

Est patre genitus qui duos reges apud,
(Nam sceptra nato tradidit parens suo,)
Autoritate valuit atque gratia,
Gratæ quod essent ejus ipsis literæ,
Et opera circa literas fidissima.

Again:

. multos autor evolvit libros,
Græcos, Latinos, Gallicos, Hispanicos.
Evolvit autor & libros, quos posteri
Gentis Latinæ posteris linquunt suis.

Accept, courteous reader, the preceding specimens of Henry's Iambics, composed, as you have been told, for the most part "inter equitandum;" but which you will probably consider as little better than "prose on horseback."

1591. *H. Stephani appendix ad Terentii Varronis assertiones Analogiæ sermonis Latini: cum Julii Cæsaris Scaligeri de eadem analogia disputatione*, 8vo. This work Henry dates from Geneva. *Plinii Secundi Epistolæ & Panegyricus, (cum aliis). In hac editione posteriore*

adjunctæ sunt Isaaci Casauboni notæ, (ante, *sub anno* 1581).

This year Henry writes to B. Vulcanius from Frankfort. Indeed his frequent attendance at that great mart of literature is evidenced by other circumstances; particularly by his epistles thence addressed to Laurentius Rhodomannus, *annis* 1593, 1594, 1595. Part of a letter of Isaac Casaubon is cited by Maittaire, without note of date to shew to what precise period it applies. It is equally descriptive of Henry's restless movements, and of his intractable temper. At the risk of a slight anachronism I shall introduce it here, rather than wholly omit it: though perhaps it better applies to Henry's circumstances after the year 1595: "Nosti hominem, nosti mores, "nosti quid apud eum possim, hoc est, quam "nihil possim, qui videtur in suam perniciem "conjurasse. Nam quod tu putas eum hic esse, "falleris: postquam semel abiit ante menses octo, "aut novem, ex illo semper non quidem per Ely- "sios campos, sed per Germaniam ἀλᾶται, πλα- "νᾶται, καὶ ἀλύει. Ita enim plane audio ἀλύειν eum, "ut neque domum redire, neque alibi aptas sedes "reperire queat. O hominem dignum cujus te "misereat." (*Isaaci Casauboni Rich. Thompsono epist.* 13.)

1592. *S. Justini Martyris Epistola ad Dio-*

gnetum, & Oratio ad Græcos, Græce, & Latine per H. Stephanum; cum ejus notis. Tatiani quædam, 4to; *Dionis Cassii Historiæ Romanæ libri XXV. ex Gulielmi Xylandri interpretatione, cum H. Stephani castigationibus, Gr. Lat.* fol.; *Appiani Alexandrini Romanarum Historiarum Punica sive Carthaginensis, Parthica, Iberica, Syriaca, Mithridatica, Annibalica, Celticæ & Illyricæ fragmenta quædam. Item de bellis civilibus libri V. Cum H. Stephani annotationibus,* fol. Robert Estienne had given an impression *Dionis Historiæ anno* 1548. Of Appian, on account of the kindred nature of his history, an impression had appeared from the same office, but under the superintendance of Charles Estienne, some years afterwards. In his impression of this year Henry added the "Hispanica & "Annibalica," brought from Italy; and thus supplied a deficiency in the former edition. *Joannis Xiphilini e Dione excerptæ historiæ, Græce, & Latine ex interpretatione Guil. Blanci, a Guli. Xylandro recognitæ. Cum spicilegio H. Stephani,* fol.; *Herodoti Halicarnassei Historiæ, &c.* (ante, *sub anno* 1566): Henry's third edition of the Father of History; which on account of various improvements is generally preferred to the preceding. *De Martinalitia venatione, sive de Therophonia segetum & vitium alexicaca, edita ab illustriss. Principe Friderico IV. Pala-*

tino Electore. Epigrammata H. Stephani, Heidelbergæ, 1592, 4to. I mention this on the authority of Niceron, who says it has thirty-one epigrams, preceded by a long preface in prose, from the pen of Henry Estienne.

Thus, observes Maittaire, (by the impression of the above fine Greek and Latin volumes,) Henry made ample compensation for the time which in some of the preceding years, he might seem to have given either to indolence, or to other objects. But indeed, as he justly adds, the interruption of his typographical labours might at all times more probably be attributed to any other cause, than to indolence; which was little compatible with his disposition and character.

1593. *Isocratis Orationes & Epistolæ, Græce, cum Latina interpretatione Hieron. Wolfii, ab ipso postremum recognita. H. Stephani in Isocratem diatribæ septem, quarum una observationes Harpocrationis in eundem examinat. Gorgiæ & Aristidis quædam, ejusdem cum Isocraticis argumenti, Guli. Cantero interprete*, fol. Gronovius introduced Henry's dissertation respecting Harpocration into his edition of Isocrates, *Lugd. Bat.* 1696, 4to. *Les premices, ou le premier livre des Proverbes epigrammatisés, ou des epigrammes proverbiales, rangées en lieux communs*, 8vo; a work, whatever its merits may be,

of very rare occurrence: *Tractatus varii de Homero*, 12mo; *Buchanani, Psalmi aliquot in Græcos versus translati*, 8vo. These two last, both without date, are mentioned on the authority of Heath's Catalogue, p. 236.

1594. *Diogenis Laertii de vitis, &c. eorum qui philosophia claruerunt libri X. &c.* 8vo: this is Henry's second edition, in which the notes of Casaubon are amplified, (vide *sub anno* 1570). *Ex Memnone excerptæ historiæ de Tyrannis Heracleæ Ponticæ. Ex Ctesia & Agatharcide excerptæ historiæ. Omnia non solum Græce, sed & Latine partim ex H. Stephani, partim ex Laurentii Rhodomanni interpretatione, cum accessione ad ea quæ prius ex illis historiis excerpta fuerant*, 8vo. (vide ante, *sub anno* 1557.) The edition of the "Excerpta," &c. *anni* 1557, was not accompanied with any Latin translation. *Oratio adversus Folietæ lucubrationem de magnitudine Imperii Turcici, & exhortatio ad expeditionem in Turcas. Francofurti*, 1594, 8vo. (*Niceron*). Maittaire notices this volume as containing two orations or discourses, one "Uberti "Folietæ," addressed to the emperor Rudolphus II. and all the other orders of the empire: the other H. Stephani, in answer to it. He adds also a remark to this effect: "One might judge the types "of this volume to be those of Henry's own office,

" transferred by sale to the Wechels. But some " suppose that Henry sold many of the materials " of his "officina," to Chouet of Geneva: others, that " he disposed of them to that Wechel who printed " Hanoviæ: which they infer as well from the " form and beauty of the pages, as from the letter; " which however would be more conspicuous, if the " paper were of the same fine texture and whiteness " with the French." A great difference (Maittaire thinks) is observable betwixt those books which Henry printed at Paris, and those which he executed at Geneva. Of the former, the paper is glossy, fine, and compact: of the latter, bad-coloured and spungy. But this (he admits) is not always the case. A few (" unus & alter") of the works printed at Geneva, in the glossiness and fine texture of the paper, rival those which were executed at Paris. *Concordantiæ Græco-Latinæ Novi Testamenti, cum H. Stephani præfatione,* fol. Henry intended to add an appendix to this concordance; but some circumstance or other frustrated his design. It may be considered as the last important monument of his own labour and skill, which he gave to the public.

1595. *Rei rusticæ authores veteres, Cato, Columella, Palladius,* 8vo; (Almeloveen;) *Justini Martyris Epistola ad Diognetum, & Oratio ad Græcos, Græce, & Latine per H. Stephanum,*

cum ejus notis, 8vo. (ante, 1592;) *De Lipsii Latinitate palæstra prima, Francof.* 1595, 8vo; *Bezæ poemata varia, omnia ab ipso authore in unum corpus collecta & recognita*, 4to. To this which came forth with the date of 1597, Henry appears not to have given the finishing hand. He printed the "Poemata varia;" but the "Emble-"mata cum figuris" and other matter, were brought to a conclusion by Jacobus Stoer, who thus completed what Henry had left imperfect.

I also find mention of a poem attributed to the pen of Henry Estienne, under the following title. *Carmen de senatulo fœminarum, magnum senatui virorum levamentum atque adjumentum allaturo. Argentorati, Bertramus*, 1596, in 4to. Of this I am enabled to give no further account, than that it is described as a volume of rare occurrence. (*Voyez Brunet, Manuel*, &c. *tom. III.* p. 377. ed. *à Bruxelles*, 1821, 8vo.)

The most ardent and indefatigable exertions of human enthusiasm and industry must at length find a period: and we have now attended our distinguished typographer through his various peregrinations and labours, as far as they can be traced, to the last act, and almost the closing scene, of the drama. Few ever experienced more vicissitudes in the literary walks of life, or more dis-

couraging reverses of fortune. Perhaps no individual scholar ever rendered greater services to literature; yet none ever found his own erudition turn to less account. Henry Estienne might justly be numbered "inter litteratorum infelicissimos." He moved occasionally in the train and splendours of courts: he lived in intimacy with the rich and the great: yet poverty was his prevailing lot. "Aliis recludit Thesauros, sibi ipsi, pro thesauro "carbones reperit." When we consider the interruptions, difficulties, and discouragements, with which he was almost constantly compelled to struggle, our admiration of his patience and perseverance, and our astonishment at the number and magnitude of his literary achievements, must be proportionably increased.

I shall not swell this narrative by a recapitulation of other less important original works, which he is known or reputed to have composed, or given to the world [b], in the learned languages, and in his native tongue, prose and verse, on an almost endless diversity of subjects: neither shall I attempt to enumerate all those classical works, books of general literature and criticism, and "opuscula," which, as we discover by the incidental testimony of his own prefaces and other writings, he had it in contemplation to publish. The

[b] On this subject, the curious reader may consult the extensive list given by Maittaire. *Vita H. Steph. pp.* 466, *seqq.*

literary acts and projects of Henry remind us of those heroes of old, whose strength and physical powers are said by the prince of poets, so far to have exceeded those of after-times. To a modern, the task of transcribing even the titles of Henry's literary labours achieved or projected, would present itself as an undertaking of almost alarming magnitude. Certain it is, that Henry Estienne was actuated by a strong affection of what some may deem the "cacoethes scribendi:" and was an author of a verbose description; who brought with him far greater patience to the composition of his works, than the generality of modern readers can exert during their perusal.

Maittaire regrets that he did not more closely follow the example of Robert Estienne; who when unable to carry on with personal safety his typographical operations at Paris, did not expose himself to the inconveniences of a wandering life, but established his permanent abode at Geneva; and there continued his useful career. Henry appears to have visited his son-in-law Isaac Casaubon, some months before his decease; and to have promised his assistance in the intended edition of Athenæus. At length, constantly possessed with an attachment to his native country, he repaired to Lyons: where at the age of seventy years, and suffering at once under an entire decay both of external fortunes and of mental powers, melan-

choly to relate! this enterprising typographer, and confessedly supereminent scholar, finished his mortal career in an hospital of that city, in the year 1598 [c].

Almeloveen had been informed, that the remains of Henry were interred in the cemetery of the chapel of S. Benedict, at Paris; and that some sepulchral memorial of him was to be seen there. But Maittaire believes that Lyons, the place of his decease, was also that of his sepulture. Thus also his son Paul, in some hexameters in honour of his father, says:

——Lugdunæo requiescunt ossa sepulchro.

Maittaire considers, that both Robert and Henry united in their own persons two qualities rarely to be found in Typographers, (at least of after-times,) fidelity and erudition. They evinced equal skill and zeal in the profession. But Ro-

[c] "Vixit varia fortuna Stephanus, quam partim tempori "partim moribus acceptam tulit: quumque Parisiis & Ge- "nevæ aliquamdiu larem tenuisset, tandem per Germaniam "diu vagatus: donec Lugdunum reversus, quum patriæ obli- "visci nesciret, fatis ibidem concederet anno 1598." *Malinkrot. ap. Maittaire,* p. 488.

Chevillier also mentions, after Tollius, that Henry died at the Hôtel de Lyon, *anno* 1598, aforesaid: that Casaubon was his son-in-law, Paul Estienne his son: that Antoine, son of Paul, and last of the family, became a catholic, distinguished himself also as a printer, and died at the Hôtel-Dieu de Paris. Besides his son Paul, Henry left also two daughters, Florentia and Dionysia, as I have before mentioned.

bert was less ostentatious of his own merits: more ingenuous, and more free in acknowledging the casual assistance of others. He honestly records the names of all those scholars, who assisted him in the compilation of his "Thesaurus Latinus." But Henry in his Greek Thesaurus makes no mention of Fridericus Sylburgius; who has been said so materially to have contributed to the work, that he might justly claim the greatest portion: "eum adeo juvit egregie, ut potissima Græci "Thesauri pars ejus labore constet." (Maittaire, p. 483.) This however, I consider as a very exaggerated assertion, derived from the pages of Melchior Adam: ("in vita Sylburgii.") But because the "Thesaurus Græcus" (proceeds Maittaire) was the most important of all his productions, he would admit no partner in the credit and glory of it, his father Robert only excepted; whom he acknowledges as the projector, and in no inconsiderable measure the architect of that great literary edifice. Sylburgius had been the pupil ("discipulus") of Henry; and possibly he felt ashamed of being indebted to his assistance on that account. But on some occasions, (it is admitted) he made honourable mention of those whose labours had been useful to him.

Henry displayed a moroseness and arrogance of temper, which often created unpleasant sensations in persons with whom he was connected or con-

cerned; and led him into violent altercations with some individual scholars. This infirmity increased with age. He is charged with unjustly detaining the works of learned persons, which had been sent to him for publication, when he was unable to fulfil the purposes for which he had received them: and with being so churlish in the evening of life with respect to literary communication, as to guard his own precious books and manuscripts with more jealousy than the Indian griffins their gold: *quam Indici gryphi aurum.* It has been said, that whilst he freely indulged himself in the use of the literary treasures of others, he would suffer his own to perish by moths and dust, rather than fall into the hands of those, who could apply them to purposes of utility or improvement [d]. His vanity fully appears in his own writings, wherein he often makes fulsome mention of himself. Maittaire instances in a passage of his "Pseudo-Cicero," where, says he, "hæc le-"guntur ipsius de se loquentis verba: 'Henricus "Stephanus Roberti Stephani filius, Orator & "Poeta.'"

He did not always escape the imputation of infidelity. Boeclerus defends Politian, accused by him as an unfaithful interpreter of Herodian, by charging our printer with greater transgressions

[d] "Casauboni Epistolæ, apud Vit. H. Steph. a Maittaire," pp. 486, seqq.

of the same kind. Scaliger, (in "Scaligeranis,") amongst his "importuni correctores," assigns a conspicuous place to Henry: "Qui omnes quot-"quot edidit, editve libros, etiam meos, suo arbi-"trio corrumpit, & deinceps corrumpet," &c. Almeloveen thinks this charge of Scaliger, if really his, should be excused as the result of some sudden haste or passion; forasmuch as one says of the Scaligers:

> Sæpius irarumque omnes effudit habenas,
> Et Pater & Natus.

And to the preceding censure, Maittaire opposes the testimony of Joseph Scaliger, (*in Epist. ad Is. Casaubon.*) "Magna jactura Græcarum lite-"rarum ille (H. Steph.) decessit; si præterita "ejus in literas beneficia spectes: quæ majora fu-"issent, nisi ipse literis sive potius sibi defuisset. "Equidem non possum facere quin ejus & vivi "actus, & mortui vicem ægre feram. Doleo quod "non præstitit quæ potuisset, doleo quod amicum "perdidi," &c.

In conclusion, Maittaire thinks Henry justly merited the eulogy composed to his honour by Joannes Posthius, a physician of Wurtzburg. I presume he deserved a better than this; which seems to partake as much of the ludicrous, as of the serious: but such as it is, I adduce it:

> Et libros facere & doctos excudere libros,
> Longus uterque labor! durus uterque labor!

Huic gemino invigilat pariter tua cura labori,
HENRICE! O mira sedulitate virum!

TOILSOME, the lore-fraught volume to indite!
And tedious, through the Press, to bring to light!
Ceaseless thy labours were in each vocation,
HENRY! O man of wondrous application!

The concluding lines of a monody composed by Paul Estienne on the death of his father, might furnish a more appropriate inscription to his memory:

PARENTI DULCISSIMO, AC PIÆ MEMORIÆ,

HENRICO STEPHANO,

P. STEPHANUS MOESTUS POSUIT.

Vos sacri vates inspergite vestra sepulchro
Munera, quæ possunt cineres placare sepulti.
ILLUM non oculis morientem Græcia siccis
Cernere sustinuit, sensitque ex funere vulnus.
Vos quoque Pierides Latio ingemuistis amatæ.
In laudes chari sed non licet ire parentis.
Exhaustæ noctes, seriesque immensa laborum,
Dignus honos tumuli, domino pro absente loquuntur,
Et sunt magna satis gelido monumenta sepulchro.

YE sacred bards, the offerings song can shed
Bring ye, if plaints are grateful to the dead.
Not HENRY dying, Græcia saw unmov'd,
Nor felt she not the pangs of him belov'd:
Nor did the Latian Muses check the tear
Of sorrow, that bedew'd their votary's bier.

His praise at least, though filial efforts fail,
To speak shall studious nights and days avail;
And laud the man by toilsome vigils spent,
O'er his cold grave a deathless monument.

The following amusing chit-chat, cited by Maittaire from the "Scaligerana," should not perhaps be omitted here.

" H. Estienne. C'est ignorance grande de médire " de Henry Estienne, qui a tant servi aux lettres. " Mr. Casaubon mesme reconnoit sa rusticité, mais " de le mespriser pour cela dans les lettres, quid " hoc ad rem? Rittershusius en ayant mesdit " n'est pas aimé de Casaubon. H. Estienne ne " voulut point voir sa fille femme de Casaubon. " Il n'aymoit point son gendre. Que H. Esti- " enne estoit sçavant en Grec, les notes sur les " auteurs, qu'il a fait imprimer, le montrent " bien. Curavit excudi quicquid habuit MSS. Je " voudrois sçavoir qu'est devenu son Sextus Em- " piricus. J'en fis mon extraict. H. Stephanus " non solus fecit Thesaurum. Plusieurs y ont " mis la main. R. Estienne n'estoit pas fou: " mais son frere H. Estienne stultus etiam ex " matre. Il estoit fou, je me courrouçois tous- " jours contre luy, & postea me tractabat valde " laute. Semel erat paratus apostatare. Volebat " manere Parisiis. Erat vestitus à la Parisienne, " avec des bandes de velours pendantes. Rogavit " Regem ut liceret sibi excedere Geneva, & pro-

" curaret infringi testamentum patris Roberti, quo " dederat sua bona filio H. Stephano ea lege, ut " maneret Genevæ. Rex non obtinuit, quia Ge- " nevenses voluerunt servare leges suas, nec Rex " in malam partem cepit. H. Estienne avoit de " beaux livres. Il faisoit relier le grand Ciceron " en un volume.

" Roaldus, H. Estienne, M. du Plessis escri- " voient bien, quando volebant; festinantes, pes- " sime. Quo seniores sumus, eo pejus scribimus.

" Sylburgius a travaillé au Thresor Grec " d'Henry Estienne.

" Testament Grec de R. Estienne, se vendit 22 " sols, lorsqu'il fut imprimé.

" Q. Sept. Flor. Christianus avoit apris à escrire " en Grec d'Henry Estienne, & escrivoit fort bien, " tout comme son maistre en Grec, en Latin, & " en François.

" Constantini Dictionarium non valet. Stephani " optimum."

Maittaire extracts the following particulars from " Les Eloges des Hommes Sçavans par Mr. Teis- " sier," *tom.* 2, p. 292; but Teissier derives them also " Ex Scaligeranis."

" H. Estienne faisoit paroître autant de déré- " glement en ses moeurs, que d'érudition dans ses " écrits. Il étoit arrogant, chagrin, rustique, & " de si mauvaise humeur, qu'il avoit de l'aversion " & pour sa fille, & pour le docte Casaubon son

" gendre. Il a fait un livre ***de Latinitate Lip-***
" ***siana,*** où il ne parle que de la guerre contre les
" Turcs, ce qui fût trouvé si ridicule, qu'on al-
" longea plaisamment ce titre de deux mots, ***de***
" ***Latinitate Lipsiana adversus Turcam.***

" Quelques uns trouvent ses Traductions infi-
" deles & negligées. Mais le docte M. Huet (***De***
" ***claris interp.***) assure qu'H. Estienne s'est ac-
" quis beaucoup de loüange par cette sorte de
" composition, & dit qu'il rend les paroles de ses
" auteurs avec une extreme exactitude, & le sens
" avec une fidélité admirable, qu'il exprime heu-
" reusement leur caractére, & qu'il en explique les
" pensées avec beaucoup de clarté & d'élégance.—
" La Croix du Maine dit qu'il a été plus fidele
" dans ses Traductions Françoises, que dans les
" Latins."

Teissier, tom. 3. *p.* 418. " Henri Estienne a été
" sans contredit, non seulement le plus sçavant de
" sa docte famille, mais encore de tous les impri-
" meurs, qui ont paru jusqu'à présent. Il passoit
" pour le plus habile de son tems dans la langue
" Grecque, depuis la mort de Budé. Il n'y avoit
" que Turnebe, & peut-être Camerarius, Florent
" Chretien, qui pussent luy tenir tête en ce point.
" —Suivant la coutume de ceux de sa profession,
" il avoit entrepris de mettre sous la presse un
" trop grand nombre d'ouvrages, & y avoit fait
" des dépenses, qui étoient au-dessus de ses fa-

" cultez. Ainsi n'ayant pû debiter promptement " les livres qu'il avoit imprimez, ses heritiers fu- " rent dans l'impuissance de satisfaire à ses créan- " ciers, & ils furent obligez de vendre ses livres à " vil prix.——On estime fort son Platon de Ser- " ran, tant pour les notes que pour la beauté de " l'impression. Casaubon avoit été correcteur de " son Imprimerie.——Deux de ses livres ne peu- " veut être assez estimez suivant M. de Marville, " (*Mélange d'hist. & de litt. tom.* 2.) L'un est " intitulé *Castigationes in Ciceronis locos quam* " *plurimos*, & l'autre traite *de origine mendo-* " *rum*. Comme ces livres sont rares, ils mérite- " roient d'êtres reimprimez. Louis Capel s'est " servi utilement de ce dernier dans sa critique " sacrée. C'est un ouvrage, qui est très agréable " aux Sçavans, très utile à ceux qui prétendant le " devenir commencent à lire les bons Auteurs. " Cependant Mr. Burcard, (*Gotthelfius Struvius* " *in Introd. ad Not. rei litter.*) prétend, que le " livre *de origine mendorum* n'a pas été im- " primé, &c.

" Waremond de Erenberg, cité par Crenius, dit " que H. Estienne étoit un homme de petit juge- " ment, quoyqu'il eût quelque talent pour écrire ; " que d'ailleurs il étoit un ingrat ; car oubliant les " bienfaits qu'il avoit reçeus des Allemans, il avoit " voulu faire accroire, qu'en Allemagne, de même " qu'en Flandres, on mettoit sous la table autant

" de pots à pisser, que de verres, ce qui est une " calomnie manifeste. Avant Henri Estienne on " avoit peine à trouver des livres Grecs. Le Pere " Vavasseur témoigne être surpris de ce que H. " Estienne a rendu le dernier distique d'une épi- " gramme Grecque par 50 distiques Latins tout " differens. Ce Jesuite ne sçavoit pas sans doute, " que le même H. Estienne dans un choix d'épi- " grammes Grecques imprimé en 1570, a rendu le " même distique par 104 distiques Latins.

" Sa préface sur le N. T. Grec 1576, en 12, est " excellente, suivant M. Crenius. Cependant elle " a été omise dans toutes les autres éditions, hors- " mis dans celle de Baudouin Valæus, à Leyde, en " 1653, où même elle n'est pas toute entière. On " prétend que H. Estienne a publié comme siennes " les Observations de Louis Carrion sur A. Gelle. " H. Estienne fit un Traité de quelques *Courti-* " *sanismes* modernes, & singularitéz *Courtisa-* " *nesques*, imprimé à Geneve 1579, in 8vo.

" Ex Pithoean. Les Fuggers donnoient 50 es- " cus de gage à H. Estienne pour se dire leur im- " primeur." *Maittaire, Vit. H. Steph.* p. 501, *seqq.*

CHAPTER XXXIII.

PAUL ESTIENNE—NOTICES OF HIM—EDITIONS BY HIM—ROBERT ESTIENNE III—CHARACTER AND IMPRESSIONS—ANTOINE ESTIENNE—HIS PRINCIPAL IMPRESSIONS.

PAUL ESTIENNE, son of the second Henry, was born probably in or about the year 1566; and received his education chiefly at Geneva, and as it is supposed, in the house of his father: whose parental solicitude in his behalf is pleasingly evinced by an epistle prefixed to the "Noctes Atticæ" of Aulus Gellius, printed by Henry, *Parisiis*, 1589. From this document it appears, that during his own absence from home, which occurred so frequently, he maintained a constant epistolary intercourse with his son; requiring from him a regular account of the progress of his studies, prescribing various rules necessary to be observed under the circumstances of his bodily temperament, and both giving special precepts, and carefully pointing out books to be diligently perused, in order to his mental improvement.

When Paul had completed his juvenile studies, he began at an early age to travel; and after the example of his father, visited various seats of

learning, and formed an intimacy with some of the most eminent scholars of the age; which he was careful afterwards to cherish and increase.

Thus, in the year 1587, he is found in the society of Justus Lipsius, who probably for a short time was the director of his studies. The periods of his different excursions in pursuit of knowledge and improvement, cannot at present be accurately defined: but it appears, that at intervals he took an early share in the labours of his father's "Im-" primerie," repeating as opportunity served, his visits to distant places. Probably with a more particular view of improving himself in the typographic art, in 1595, he was at Heidelberg, with Commelinus, an eminent printer there: and from thence, by his father's direction, proceeded to Lyons, to avail himself of the skill and experience of Jan de Tournes, (Tornæsius,) king's printer of that city.

In the year 1598, Janus Antonius Saracenus procured an impression of Dioscorides, at Frankfort, "apud Wecheli hæredes:" to which work a portrait of the editor is prefixed, with a Latin epigram underneath by Paul Estienne. That he was some time resident in London also, Maittaire has no doubt. He believes he visited our metropolis "ante 1594." Amongst others with whom he is presumed there to have formed an intimacy, a person is especially remarkable, whose latinized

name is Joannes Castolius. Concerning this scholar, I have elsewhere met with no specific mention. Paul however, inscribed to him his improved edition of his father's "Concordantiæ Gr. Novi Tes-" tamenti," a work which will be noticed in its order. The inscription commences thus: "Joanni " Castolio suo, apud Britannos, P. Stephanus. " Veterisne oblitus amici tamdiu silentium te-" nuisti, Castoli dulcissime: nec abs te ullas am-" plius expectem literas? Speravi de te melius: " atque en tibi quam tui semper memorem foveo " mentem." &c. It thus concludes: "Vale, & " Londini quod superest amicorum saluta."

He is believed also to have contracted an intimate friendship with John Norton, then possessing in London the honourable distinction of "Re-" gius in Latinis, Græcis, & Hebraicis Typogra-" phus," to whom Paul Estienne permitted the use of his family mark or symbol. This mark was first used by Norton in the year 1605, as Maittaire believes.

The year which followed the decease of Henry, is considered as the first of Paul's typographical career. His professional mark was generally the paternal one, "OLIVA cum viro adstante," with the legend, "Noli altum sapere:" sometimes, "cum " viro gesticulante," and the words "Rami ut ego " insererer defracti sunt." He occasionally adopted that variety of the mark, which had been used

by his uncle, the second Francis; and in some instances added embellishments of his own invention. Maittaire finds no impressions bearing his name after the year 1626. His decease probably occurred soon afterwards, at an age not much exceeding seventy years.

Paul became an author at an early age. His father Henry, himself an indifferent though prolific Latin poet, was particularly solicitous that his son should become a proficient in that species of composition. Mention is made with commendation of "Pauli Stephani versiones epigramma-"tum Græcorum Anthologiæ Latinis versibus [a], "& ejusdem Juvenilia," *Genevæ*, 1593, *ap. Franciscum le Preux.* Perhaps the most interesting, and one of the most successful of his poetical efforts, is the monody on the death of his father, prefixed to the "Concordantiæ Græc. Nov. Testa-"menti," *anni* 1600.

1599. *Plinii Epistolæ & Panegyrici*, 12mo; *Virgilii Opera, cum notis H. Stephani*, 8vo. This is the third impression of Henry's Virgil, mentioned in my memoir of him, (*sub anno* 1583.) There was a fourth, *Aurel. Allobr.* 1612, 8vo.

[a] Thus described by Fabricius: "Epigrammata Latina ex "Anthologia Græcorum petita, Latino carmine reddita a "Paulo Stephano. Ejusdem P. Stephani Juvenilia." *Lugduni* (*Genevæ,*) *ap. François le Preux*, 1593, 8vo.

Pindari Olympia, Nemea, Isthmia, Gr. Lat. cum scholiis Græcis, 4to; *Oliva P. Steph. Ad calcem, excudebat P. Steph. X. Cal. Sept.*

1600. *Q. Horatii Flacci Poemata,* &c. 8vo. This is also a reimpression of Henry's Horace, with his dissertations. (Vita ejus, *sub* 1575). *Concordantiæ Græco-Latinæ Testamenti Novi nunc primum plenæ editæ, & diu multumque desideratæ, ut optimæ duces ad veram vocum illius interpretationem. Accessit huic editioni Supplementum eorum omnium quæ hactenus desiderabantur, &c.* I have already made some mention of this interesting folio volume, and of Paul's sepulchral verses in honour of his deceased father, which are found prefixed to it. The characters used by Paul in this, and all his other Greek impressions, are manifestly those of his family; but the inferior paper used in his "officina," exhibits them to comparative disadvantage. *Plinii Epistolæ & Panegyricus, cum notis Joannis Mariæ Catanæi, aliisque Panegyricis,* 4to; *Alphabetum Græcum & Hebraicum, addita sunt Th. Bezæ scholia, in quibus de germana Gr. Ling. pronuntiatione disseritur. In altero literæ Hebr. describuntur, &c. ex Ant. Cevallerii, Heb. ling. Prof. recognitione,* 8vo. The distinct title to the Hebrew part of this volume (*ad fin.*) has "Oliva H. Steph. 1566." I mentioned this

curious book before as "ex professo," giving specimens of every font of "characteres regii," together with their "Nexus & abbreviationes." *Pindari Olympia, Pythia, Nemea, Isthmia, Gr. Lat.* 16mo; *Cæterorum Lyricorum Fragmenta,* 16mo.

1601. *Lycophronis Chalcidensis Alexandra, cum eruditissimis Isacii Tzetzis commentariis, ex fide manuscripti emendatioribus factis; adjuncta est interpretatio versuum Latina, ad verbum, per Gulielmum Canterum. Additæ sunt & ejusd. G. Canteri Annotationes, nec non Epitome Cassandræ, Græco-latina, carmine Anacreontio,* 4to. A well executed and esteemed volume, exhibiting all the advantages and illustrations which this obscure author derived from the labours of Canterus.

1602. *Euripidis Tragœdiæ quæ extant, cum Latina Gulielmi Canteri interpretatione. Scholia doctorum virorum in septem Euripidis tragœdias, ex antiquis exemplaribus ab Arsenio Monembasiæ archiepiscopo collectis. Accesserunt doctæ Johannis Brodæi, G. Canteri, Gasparis Stiblini, Æmilii Porti in Euripidem annotationes, tomi II.* 4to. This is one of the impressions by Paul Estienne, which scholars hold in the highest estimation.

1603. *Sophoclis Tragœdiæ, Gr. Lat. cum scholiis Græcis,* 4to. As far as respects the Greek text, &c. it is said to be a reimpression of Henry's edition. *Novum Testamentum, Gr. Lat.* 12mo, or 16mo. This in general follows the edition of 1587, and has the insigne Stephanorum, only.

1604. *Isocratis Orationes & Epistolæ, Gr. Lat.* 8vo: an edition highly commended by Fabricius, both on account of the valuable commentaries and illustrations which it includes, and for its excellent index. *Aristidis Orationes, Gr. Lat. interprete Cantero, cum variis lectionibus & duplici indice,* 8vo. (*Maittaire.*)

1605. *Homeri Opera omnia, Coluthus, Tryphiodorus, Gr. Lat. tomi II.* 12mo. or 16mo. (*Maittaire*); *Plinii Epistolæ & Panegyrici,* 12mo, (*Idem*). After this time there seems to have been an intermission of the typographical labours of Paul Estienne during several years.

1611. *Plinii Epistolæ & Panegyrici,* 12mo. (*Maittaire*); *Aristidis Orationes, Gr. Lat.* 8vo. (*Idem*).

1612. *Photii Bibliotheca, Gr. Lat.* fol. (*Idem.*) Hoeschelius, the editor of this important work,

(says Maittaire,) testifies, that, *anno* 1599, Paul Estienne put into his hands a manuscript of Photius, transcribed almost entirely by his father Henry, from an original of high authority. *Pindarus & Lyrici, Gr. Lat.* 16mo, *iterum; Eunapius, Gr. Lat. Hadriano Junio interprete. Nunc recens accedunt ejusdem Legationes e Bibliotheca Andr. Schotti,* 8vo. (*Maittaire.*) Now again occurs another apparent intermission of Paul's press.

1617. *Nov. Test. Gr. editio postrema, Genevæ. Oliva P. Steph. sumptibus S. Crispini,* 12mo. (*Maittaire.*)

1618. *Herodoti Halicarnassei Historiarum libri IX. novem Musarum nominibus inscripti. Ejusd. narratio de vita Homeri, cum Vallæ interpr. Lat. ab H. Steph. recognita, & spicilegio Frid. Sylburgii. Excerpta e Ctesiæ libris de rebus Persicis & Indicis, & ex iisdem Fragmenta auctiora, cum Indice aucto & locupletato. Oliva P. Stephani,* fol. This (which is one of the most important of Paul's impressions) is from the text of H. Stephanus, improved by Jungermannus. It has the "Proëmium" of Camerarius, the "Vocum Herodoti recensio & interpretatio H. Ste-"phani," &c. and is embellished with wood engravings, or "Icones Structurarum Babylonica-

" rum," and other interesting recommendations. After a further interval of suspension, the last impression P. Stephani recorded by Maittaire is *anni* 1626: *Pindarus & Lyrici, Gr. Lat.* (*iterum.*) 12mo.

ROBERT ESTIENNE the third, was son of the second Robert Estienne. I find no notice of the year of his birth. Du Verdier describes him as a young man of very promising talents, and as resident in the family of M. des Portes in the year 1584. This I have more particularly noticed in my account of Mamert Patisson. If we suppose him *then*, to have attained the age of twenty-one years, the year of his birth will be 1563. I have shewn that his presumed mother, Denise Barbè, was a widow in 1571, and that she soon afterwards became the wife of Patisson. Robert Estienne the third must therefore have been very young at the time of his father's decease. Though he is allowed to have become conspicuous as a typographer, yet the time of his commencement of this art remains very doubtful: Maittaire says " anno 1598;" but La Caille asserts that " le Ro- " bert troisième a commencé d'imprimer des l'an- " née 1588, plusieurs ouvrages considérables." As impressions of so late a date as 1640, bear his name, Maittaire believes him to have attained at least to the age of seventy. Assuming my con-

jecture above, respecting the time of his birth, to be near the truth, he must have lived to the age of seventy-seven years.

This Robert Estienne had the title of "Poëte "& Interprete du Roy pour les Langues Grecque "& Latin." All those poetical compositions cited by Maittaire as productions of his father, have already been shewn by clear evidence to belong to the son.

To his very brief notice of R. Stephanus tertius, Maittaire has subjoined a variety of Greek and Latin "Epigrammata;" which are further proofs of his facility and fruitfulness in this species of composition. To some of those poetic effusions he was accustomed to subjoin his name, Robertus Stephanus, simply: but to others, Robertus Stephanus, R. F. R. N. (Roberti Filius, Roberti Nepos); and the same distinction is sometimes found subscribed to the title-pages of his impressions.

Maittaire terms him "Typographus insignis, "quamvis non Regius; in symbolis excogitandis "ingeniosus, & Latinæ ac Græcæ linguæ peritus." La Caille says, "Il avoit pour marque L'OLIVIER, "qui étoit celle de ses ancêtres." With the Olive he adopted the words, variously, "Noli altum sa-"pere," or "Noli altum sapere, sed time." His several modes of subscription, "in librorum titu-"lis," were: "ex typographia," or "ex officina

" Roberti Stephani :" or " Oliva," or " ad Olivam " R. Stephani :" " de l'imprimerie de Robert Esti- " enne :" " à l'Olivier de Robert Estienne." Maittaire observes that various impressions of his are found without any device: that Joannes Janonus occasionally used his office and materials: and that many other " libraires" of Paris frequently employed his press.

As King's interpreter he translated into French the two first books of Aristotle's Rhetoric. His nephew Robert, an " avocat de Parlement," son of Henry [b] his brother, who was " Tresorier des Bas- " timens du Roy," translated the third book, and published the whole *anno* 1630, in 8vo. Another nephew, Henry Sieur des Fossez, was the author of a work intitled " L'Art de faire des Devises,"

[b] This is undoubtedly the Henry, son of the second brother of the third Robert Estienne, whom Du Verdier mentions. (See *ante*, Patisson.) La Caille calls him, " Tresorier " de France." Maittaire thinks he was " Tresorier des Ba- " timens du Roy:" but Isaac Casaubon, (who married the daughter of the second Henry Estienne,) writing to him *anno* 1604, uses this address: " Henrico Stephano arcæ Quæstori " operum Dominicorum." In that letter Casaubon, speaking of the sickness of his own wife, expressly calls her the cousin-german of this Henry: " Soror patruelis tua," daughter of his father's brother, as the expression classically implies. Maittaire cites the letter, *in vita R. Steph. p.* 514; but has inserted it out of its proper place, through the same inadvertence which occasioned him to subjoin the poems of Robert Estienne III. to the same article: ascribing to the father the compositions of the son.

&c. of which sir Thomas Blount published an English translation, London, 1646, and 1650, in 4to. In the "Art of making Devises," this author (Henry sieur de Fossez) acknowledges his uncle (Robert Estienne the third) as his principal instructor: and in testimony of his ingenuity in this way, says: "My late uncle Robert Estienne "did invent, in honour of the duke of Rosny, "since duke of Suilly, grand master of the artil- "lery, by whom he had the honour to be beloved, "this devise, an Eagle holding a Thunderbolt, "with these words, 'Quo Jussa Jovis,' which was "received then with so general applause, that it "was stamped upon all the ordnance that were "at that time in the arcenal, embroydered upon "the officers' cassocks, and upon the ornaments "of the shops of artillery: and" (chapter 15.) "the "duke of Savoy, who thought he had laid hold "of a good opportunity to quarrel with the late "Henry the Great of France, during the troubles "of France, (thereby to possess himself of the "marquisate of Salusses,) caused coins of money "to be stamped, where there was a Centaure "trampling a crown royal under his feet, with "the word 'Opportune:' but soon after, that in- "vincible monarque, forcing all his towns, con- "strained the duke to have recourse to his mercy. "After that glorious victory, my deceased uncle, "Robert Estienne, (who in his time was much

" esteemed for the invention of Devises,) to coun-
" terbalance the devise of the duke, invented this
" for the stamps of the king about the year 1601,
" whereon we might see a Hercules subduing a
" Centaure, with this word 'Opportunius.'"

The same author remarks, that " the great king
" Francis I. who (besides the glorious title of con-
" querour) deserved that of learning's restaurator,
" and to whom the family of the Estiennes hath
" such particular obligations, became author of his
" own Devise, where he caused a Salamander to
" be put into a fire, with this motto, 'Nutrisco &
" extinguo,' as Paulus Jovius doth assure us." (*Ex chap. 7. Blount's Translation, cited by Maittaire, pp. 547. seq.*)

As a specimen of the vernacular poetry of Robert Estienne III. I shall adduce merely the first and the last stanza of his monody.

In Chr. Thuanum.

Passant quiconque sois, ne va point plus avant,
Tu pourras de ce lieu t'en retourner sçavant,
Ayant cogneu celuy qui gist en ceste biere:
Tu verras que l'honneur, les moyens, le sçavoir,
Et toutes les vertus que quelqu'vn puisse avoir,
Ne sçauroyent retarder l'ordonnance derniere.

.

Or, Passant, c'est assez, apprens à vivre ainsi,
Mais avant, pour les moins, que tu partes d'ici,
D'honorer le defunct de ces mots te souvienne.
Toy dont l'ame est aux cieux, & le corps en ce lieu,
De Thou, je te salue, & te vien dire adieu,
Apprenant par ta vie à bien regler la mienne.

I subjoin a list of those impressions by Robertus Stephanus tertius, which appear of more than ephemeral importance; taken from the somewhat more extended list of Maittaire.

1598. *Mercerus in Genesin & quinque priores prophetas minores,* fol.

1606. *Gregorii Nysseni ad Eustathiam, Ambrosiam, Basilissam, Epistola, cum Is. Casauboni versione & notis, Gr. Lat.* 8vo; *Ejusdem tractatus de iis qui adeunt Hierosolyma, Græce, & Latine interprete R. Molineo,* 8vo.

1607. *Florilegium Epigrammatum Martialis, Jos. Scaliger vertit Græce, ad Is. Casaubon.* 8vo.

1608. *Epigrammata ex libris Græcæ Anthologiæ selecta, & Musæi poematium a Q. Septimio Florente Christiano Latine versa,* 8vo.

1613. *Georgius Florus de bello Italico & rebus præclare gestis a Gallis,* 4to; *Quintus Horatius Flaccus,* 12mo.

1614. *Aulus Persius Flaccus.*

1616. *Juvenalis Satirarum libri V. Sulpiciæ Satyra, cura Nicolai Rigaltii.*

1617. *Phædrus, cum notis Rigaltii,* 4to.

1618. *Jac. Augusti Thuani Historiarum sui temporis libri XXVI. editio quarta auctior,* fol. These generally form the first volume. *Dictys Cretensis & Dares Phrygius,* 12mo.

1623. *Psalterium Davidis, Latine, ad Hebræam fidem per Rodolph. Magistrum,* 12mo.

1624. *La Rhetorique d'Aristote, traduite en François par Robert Estienne,* 8vo.

1625. *Apuleii liber de deo Socratis, ex Josiæ Merceri recensione,* 16mo.

1626. *Apollonii Pergæi Conica,* 24mo.

1628. *Tertulliani libri IX. de Oratione, ad uxorem liber* 1 & 2, *de cultu fœminar. lib.* 1 & 2, *de exhortatione charitatis, de corona, de præscriptione hæreticorum, &c. ex Bibl. Regia; Nicolai Rigaltii ad eos observationes,* 8vo.

1640. *Gregorii Episc. Turon. operum pars prima & secunda, studio Jo. Balesden edita, 2 tomi,* 12mo.

ANTOINE, son of Paul ESTIENNE, was a na-

tive of Geneva, he however commenced his studies at Lyons, and finished them at Paris. La Caille says he obtained letters of naturalization, which bear date Sept. 20, 1612: and that having in the presence of cardinal Perron abjured the reformed opinions, he obtained a pension of five hundred livres, and the post of "Huissier de l'Assemblée du "Clergé," which he retained till 1635. He also says, that he was admitted, "Imprimeur & Li-"braire," at Paris, Oct. 26, 1618, and honoured with the appointment of "Imprimeur du Roy," in Dec. 1623, with a pension of six hundred livres: and that he had moreover the office of "Impri-"meur & libraire du Rochelle," which became vacant by the death of his brother Joseph, in 1630. This is the only mention I have found of such a brother.

Antoine Estienne enjoyed the special favour of cardinal Perron, who from the period of the decease of Patisson, consigned to him the impression of his works. Many of the specimens of this typographer are of an important as well as voluminous description: but the most considerable in both respects, are those which he executed for, or in conjunction with, the company of printers, who styled themselves "Societas Græcarum Editio-"num." From the preface to a fine impression of the "Sybillina Oracula, Gr. Lat. Obsopæi," 8vo. dated 1599, it appears that such a society had

been formed ten years before that date, but had been interrupted in its operations by the civil wars. The above-mentioned impression of the "Sybillina Oracula" (which was repeated in 1607,) exhibits a first and very pleasing specimen of its renewed labours. The types employed by this society are the royal ones; and as a characteristic distinction of their editions, we generally find conspicuous, amongst other titular embellishments, the figure of an ANCIENT GALLEY in full sail, as it appears in the arms of the city of Paris, (of which it is emblematical,) with the word "Lute-"tia," and I believe sometimes the motto "Vogue "la Galere." This emblem or device however, is not always found in the title pages of impressions by that society; as I shall shew in the description of several executed by Antoine Estienne for them.

Perhaps the double character in which Antoine appears, namely as a printer on his own private account, and as such, in connexion with the society above-mentioned, may have involved Maittaire in some confusion, when he attempts to describe his professional distinctions. "The books," says he, "which proceeded from Antoine's "offi-"cina," were characterized by his family symbol, the OLIVE, with the legends, "Noli altum sapere," or "Noli altum sapere, sed time," "Defracti sunt "rami ut ego insererer:" or if he used the royal types or published any state papers, the royal

ARMS: sometimes his impressions have no device, sometimes they exhibit the portrait of the author whose works were printed, sometimes the device of the printer with whom he associated himself. Underneath his own olive he often placed the initials of his name, A. E. In the titles of his impressions he variously styles himself "Typographus Regius," "Architypographus "Regius," "Imprimeur du Roy," "Premier Im- "primeur & Libraire du Roy," "Premier Impri- "meur & Libraire ordinaire du Roy." He often added "ad Insigne Olivæ Roberti Stephani," "à "l'Olivier de Robert Estienne."

"About the year 1620," adds Maittaire, "Mo- "rellus, Sonnius, Cramoisy, and Buon, were asso- "ciates in the impression of books, and annexed "to their titles these words; 'Lutetiæ Parisio- "rum, Typis Regiis, apud Societatem Græcarum "editionum [c].' In the impression of Strabo, Plu-

[c] La Caille (p. 207) states that the association of Libraires was composed of the following individuals, Claude Morel, Marc Orry, Claude Chappellet, Robert Fouet, Nicolas Buon, and Sebastian Cramoisy: and that they adopted for their distinction or mark, "La Ville de Paris." This mark is certainly not of common occurrence in their editions. I have however seen a voluminous folio impression of the works of S. Augustine; "S. Aurelii Augustini Hipponensis Episcopi "Opera," *Parisiis*, 1614: which exhibits a curious bird's eye view of the city of Paris, as it then appeared, of a size to comprehend nearly half of the large folio page. On a scroll

" tarch, Xenophon, and Aristotle, they availed " themselves of the press of Antonius Stephanus; " who generally affixed his own name, and some- " times his olive, to the commencement: and also " wrote *epistolæ dedicatoriæ* in behalf of himself " and of the society," *pp.* 551, 552. In personal erudition Antoine Estienne certainly did not degenerate from his predecessors. " Il estoit," says La Caille, " grand orateur & bon poëte tout en- " semble." Various literary productions of his pen are mentioned.

He appears to have had several children, and in particular a son Henry, who was admitted " Imprimeur & Libraire," in 1646; and afterwards became King's printer. This Henry, (adds La Caille,) during his life supported his father Antoine; who became needy, infirm, and even blind, in his old age. Almeloveen says, that Antoine Estienne ended his days in a hospital of Paris, having outlived his children, with the exception of one daughter only, who supported herself by manual labour, and was surviving in 1683. La Caille informs us that Antoine died in 1674, aged eighty years; but (he adds,) his fine impressions will render his name immortal, and no less

over the centre, " Lutetia, urbs Parisiorum :" in one of the upper angles the arms of France and Navarre, in the other, those of the city. The engraver's name appears in minute characters, 1607, *L. Gaultier, sculp.*

estimable than those of his ancestors, in the opinion of posterity. The children of his son Henry did not live to years of maturity. He may therefore be considered as the last individual of the renowned family of the Estiennes.

For a recital of the French works which Antoine Estienne printed, few of which are interesting at present, I shall refer the reader to Maittaire's list. The following I consider as the most important of his impressions.

1611. *S. J. Chrysostomi de incomprehensibili Dei Natura, de sanctis, deque diversis ejusmodi argumentis Homiliæ LXXVII. Nunc primum Græce & Latine conjunctim editæ, tomus primus. Fronto Ducæus recensuit, &c.* fol. This volume, subscribed "apud Sebastianum Cramoisy "& Antonium Stephanum Regium Typographum, "Via Jacobea," contradicts La Caille's account of our printer's commencement. The same may be said with regard to several of those which follow, (*vide Maittaire, p.* 550).

1614. *Chrysostomi Opera varia cum interpretatione & notis Frontonis Ducæi, 3 tomi,* fol. *apud Ant. Stephanum & Claud. Morellum; Eiusdem Homiliæ in Genesim LXVII. una cum aliis XVIII. de diversis locis, nunc primum Gr. Lat. conjunctim editæ, &c.* fol.: perhaps,

says Maittaire, this volume forms one of the three before-mentioned.

1617. *Isaaci Casauboni ad Polybii librum primum Commentarii,* 8vo.

1620. *Strabonis rerum Geographicarum libri XVII. Isaacus Casaubonus recensuit, &c. adjuncta est Gulielmi Xylandri Latina versio; accessere Fred. Morelli, Professor. Reg. Decani observatiunculæ, Gr. Lat.* fol. Maittaire finds no actual authority for ascribing this impression to Antoine Estienne, besides the assertion of La Caille. The epistle dedicatory shews it to be an impression of the associated Bibliopolæ or Libraires: but it exhibits in the title merely the arms of France and Navarre, conjoined beneath a regal crown, and included within a double circular wreath; *ad imum, Lutetiæ Parisior. Typis Regiis,* 1620.

1621. *S. J. Chrysostomi de diversis N. Test. locis ex interpretatione & cum notis Front. Ducæi, Sermones LXX. ap. Sebast. Cramoisy & Ant. Steph.,* fol. *Petri Valentis Gr. literar. professoris Regii, de laudibus Homeri oratio,* 8vo.

1622. *Ejusd. Oratio solemnis habita quo die pedem in Regiæ cathedræ Gr. possessionem posuit P. Valens, Regius, &c.* 8vo.

1623. *Ejusd.* (*P. Valentis*) *Lachrymarum Heracliti & risus Democriti scena, cum Euripidis Hecubam incepturus esset*, 8vo.

1624. *Chrysostomi de diversis utriusque Testamenti locis Sermones LXXIII. Græce & Latine, ex recensione Frontonis Ducæi*, fol.; *Plutarchi Chæronensis omnia quæ extant opera, cum Latina interpretatione Cruserii & Xylandri, doctorum virorum notis, &c. Plutarchi vita a Joanne Rualdo collecta, &c. Tomi duo*, fol. *Lut. Par. Typis Regiis, apud Societatem Græcarum Editionum.* These fine volumes, of the largest dimensions, I presume to be almost or altogether the most superb production of Antoine Estienne's press. The titles of each, instead of the customary device of the associated libraires, exhibit a well engraved portrait of Plutarch. The first volume is by an eloquent epistle dedicatory, from the pen of Antonius Stephanus, inscribed " Ludovico XIII. Francor. & Navarrorum Regi," and preceded by an elegant folio engraving, in which that young monarch (then probably in his twenty-fourth year) is represented full armed on a war horse, amidst the throng and tumult of a field of battle, where Fame appears in the act of placing on his head the wreath of victory. Under the print is this legend:

Je desirois dépeindre icj
Ces Herôs dont parle Plutarque;

Mais mon dessein est racourcy
Dans le portraict de ce Monarque.
H. ESTIENNE.

The second volume containing the "Moralia," &c. has another dedicatory epistle by Antoine Estienne; "Domino Nicolao Brularto Sillerio, "Galliæ & Navarræ Cancellario;" preceded by a yet more finely engraved portrait of that statesman, underneath which are the following lines:

ORA coronabit laurus victricia Regis,
Sed Regni Facies ista loquentis erit.
BORBONIUS.

1625. *Xenophontis opera in duos tomos divisa, Græce & Latine, opera Joannis Leunclavii Amelburni. Typis Regiis, apud societatem Græcarum Editionum. Excudebat Antonius Stephanus, Typographus Regius*, fol. Of these volumes also, copies are found taken off on large paper, which like the Plutarch, have a fine appearance, and are valued by collectors.

1628. *Vetus Testamentum secundum LXX. cum scholiis Romanæ editionis & Latina translatione, studio R. Patris Morini congregationis Oratorii Jesu Christi Presbyteri*, fol. *Tomus primus, apud Claudium Sonnium, via Jacobæa, sub scuto Basiliensi & navi aurea*, 1628.—*Tomus secundus, apud Nicolaum Buon, via Jacobæa, sub signis S. Claudii & Hominis sylvestris,*

1628.—*N. Testamentum, Græce, cum versione vulgata, tomus tertius, apud Nicolaum Buon,* fol. *Et in singulorum tomorum calce, Parisiis, ap. N. Buon. Sebast. Chappelet, Antonium Stephanum, Typogr. Reg. & Claudium Sonnium.* This is one of Antoine's fine impressions specified by La Caille.

1629. *Aristotelis operum, Gr. Lat. cura Gulielmi Du Val, tomus primus, Typis Regiis, ap. Societ. Græcarum editionum, ex Typographia Antonii Steph. Typogr. Regii,* fol. *Tomus secundus, Typis Regiis, apud Societatem Græcarum editionum, ex Typogr. Ant. Steph. Typ. Reg.* fol. Of this edition there are also large paper copies, equally fine and esteemed, as of the Plutarch and Xenophon: and it is deemed very correct.

Amongst other remarkable impressions by Antoine Estienne, is that of the works of cardinal Perron, in four volumes, fol. 1620. I shall conclude this enumeration with the mention of two of his most splendid French impressions, namely:

Le vray Tresor de l'Histoire Saincte sur le transport miraculeux de l'image de Nostre Dame de Liesse, nouvellement composé par quatre Pelerins faisant ce voyage en l'année 1644; *ensemble une instruction tres salutaire aux voyageurs; avec une description particuliere de tous les*

lieux de leur voyage; enrichy de plusieurs belles figures en taille douce, 4to. 1647. *Les Triomphes du Roy Louis le Juste, representés en un poëme Latin de Charles Beys, avec les figures, portraits, & plans, traduit en François par le pere Nicolas*, fol. 1649. This, La Caille observes, is embellished with numerous engravings by Jean Valdore.

⁂ *The reader may, perhaps, be interested in the following communication, which the author has recently observed amongst the miscellaneous literary notices, page 265, of No. XIX. of the Foreign Quarterly Review, published in August, 1832.*

"A copy of Cicero, with large margins, has been found in "a library at Orleans, with more than 4000 MS. emenda- "tions by the celebrated Henry Stephens, and by another "philologist, whose handwriting cannot be identified. This "copy of Cicero was very probably intended to serve as the "basis of the new edition of the complete works of Cicero, "of which Stephens speaks in the preface to his book in- "titled *Castigationes in quamplurimos locos Ciceronis*, but "which never saw the light. Fifteen hundred francs have "been offered for the copy, but the proprietor asks 2400, of "which he intends to present 200 to the hospital of Lyons, "where Stephens ended his days."

THE END.

INDEX.

The SUMMARIES *prefixed to the respective chapters are intended to answer the purpose of a principal* INDEX. *Notices of the several Greek impressions (their dates and printers being known) may be sought by means of the chronological indications assigned distinctly to the* ESTIENNES, *and collectively to other contemporary Greek printers. The following* INDEX *of names, &c. which will be found useful for the* LITERARY HISTORY, *must be considered as supplementary only to the Summaries of the respective chapters.*

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